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THE CRITIC.

SAYINGS AND DOINGS.

ON SATURDAY LAST the storm burst that we saw gathering in the horizon, as mentioned in our number for June 11, respecting the PERKINS-COLLIER "Shakspeare." The shape it took was that of a letter to the *Times* from Mr. HAMILTON, of the Department of MSS. in the British Museum, a gentleman entitled to speak *ex cathedra*, as it were, upon the subject of the authenticity of written documents. In this letter Mr. HAMILTON states that, after a careful examination of the MS. corrections in the 1632 folio, he has no hesitation in pronouncing them to be a forgery, while he denounces the attempt to palm them upon the world as one of the "most extraordinary deceptions which has been practised in the world of letters." After enumerating the various suspicious circumstances connected with the book, most of which we have already laid before our readers, Mr. HAMILTON proceeds to mention what we cannot help regarding as the crowning and damning evidence against the MS. corrections in the 1632 folio. "I now come," he says, "to the most astounding result of these investigations, in comparison with which all other facts concerning the corrected folio become insignificant. On a close examination of the margins they are found to be covered with an infinite number of faint pencil marks and corrections in obedience to which the supposed old corrector has made his emendations. These pencil corrections have not even the pretence of antiquity in character or spelling, but are written in a bold hand of the present century. A remarkable instance occurs in 'Richard III.' (fol. 1632, p. 181, col. 2), where the stage direction 'with the body,' is written in pencil in a clear modern hand, while over this the ink corrector writes in the antique and smaller character, 'with the dead bodie,' the word 'dead' being seemingly inserted to cover over the entire space occupied by the larger pencil writing, and 'bodie' instead of 'body' to give the requisite appearance of antiquity. Further on, in the tragedy of 'Hamlet' (fol. 1632, p. 187, col. 1), 'And crooke the pregnant hindges of the knee,' 'begging' occurs in pencil on the opposite margin in the same modern hand, evidently with the intention of superseding 'pregnant' in the text. The entire passage, from 'Why should the poore be flatter'd?' to 'As I doe thee. Something too much of this,' was afterwards struck out. The ink corrector, probably thrown off his guard by this, neglected to copy over and afterwards rub out the pencil alteration, according to his usual plan; and by this oversight we seem to obtain as clear a view of the *modus operandi* as if we had looked over the corrector's shoulder, and seen the entire work in process of fabrication. I give several further instances, where the modern pencil-writing can be distinctly seen underneath the old ink correction," &c. The words in italics express the gravamen of the charge against the corrected folio, and to our minds are conclusive against it. Mr. HAMILTON was the first to detect the pencil marks underlying the ink corrections, which upon being pointed out by him to others were at once recognised by them, ourselves being of the number. It is impossible for a keen eye not to see them, and the instances in which they occur are numerous. Mr. COLLIER, in a letter to the *Times*, dated July 5, replies generally to the charges brought against his corrected folio by Mr. HAMILTON, but has done nothing to remove the strong impression created on our minds by the presence of the pencil writing under the ink MS. notes. He does not explain the reason for this phenomenon, but complains instead that Mr. HAMILTON appears to accuse him of being the guilty 'author both of the pencillings and of the notes in ink.' This, however, Mr. HAMILTON nowhere does, merely calling in question the genuineness of the MS. corrections, without reference to their author. On this point Mr. COLLIER says: "I have asserted the contrary on oath in an affidavit sworn and filed in the Queen's Bench, on the 8th of January, 1856. I assert the contrary now; and if any person will give me the opportunity, I am ready to confirm it by my *vivâ voce* testimony, and to encounter the most minute, the most searching, and the most hostile examination." In conclusion, says Mr. COLLIER, "I am determined not to make the poor remainder of my life miserable by further irritating contests; this is the last word I shall ever submit to say upon the subject in print; but if the matter be brought before a proper legal tribunal I shall be prepared in every way to vindicate my integrity." This last we cannot help regarding both as an appeal *ad misericordiam*—not to trouble his repose; and *ad timorem*—to warn any one against asserting that he, Mr. COLLIER, was the author of the MS. notes in question. But who ever said he was? Certainly not Mr. HAMILTON. And we are forced, by Mr. COLLIER's own letter, to observe that he has taken the strangest way of replying to that gentleman's allegation against some person or persons not named and perhaps unknown, by observing, "Thou canst not say I did it!" While upon the subject let us remark, that it would be desirable that certain papers in Bridgewater House, relating to SHAKSPEARE and some of his contemporaries, with respect to the genuineness of which it is said that Mr. PAYNE COLLIER has been also deceived, should be submitted to the same inspection that the 1632 folio has undergone. We allude, of course, to those MSS. described by Mr. PAYNE COLLIER in his "New Facts regarding the Life of Shakspeare," published in 1835, one of which has always appeared to us as fanciful a

production as anything in the regions of fiction. We mean a letter signed "H. S." (Mr. PAYNE COLLIER thinks HENRY SOUTHAMPTON, or Lord SOUTHAMPTON, SHAKSPEARE's great patron; though why the initial of his Christian name he does not say), which purports to introduce to Lord Chancellor ELLESMERE, as suitors on some particular occasion, one RICHARD BURBIDGE, "our English Roscius," and one WILLIAM SHAKSPEARE, "writer of some of our best English plays." Should this and its companion documents prove to be genuine, we shall admit the possibility of proving as much for the 1632 folio.

We now, in order that our readers may have the fullest materials for arriving at an independent opinion upon this important literary question, subjoin Mr. HAMILTON's letter and Mr. COLLIER's so-called reply *in extenso*:

MR. HAMILTON'S LETTER.

SIR,—Perhaps amid the press and distraction of politics which are now agitating the great world, you can find room for the account of a most extraordinary deception which has been practised in the republic of letters, some details of which I now beg to lay before you.

In 1852 Mr. John Payne Collier published a volume containing numerous and important "Notes and Emendations" of the text of Shakspeare, made, as he stated, on the faith of a copy of the folio edition of 1632, purchased by him of Mr. Thomas Rodd in 1849, and exhibiting a vast number of marginal corrections and alterations in a handwriting asserted by Mr. Collier to be, to the best of his belief, contemporary, or nearly so, with the date of the edition.

Such has been the effect of that publication throughout Europe, that since the date of its issue the text of Shakspeare has been extensively changed, and this notwithstanding the strongest remonstrance and opposition from various quarters. I need not go over this ground, familiar as it is to all who know anything of the literary history of the last ten years.

In 1853 Mr. Collier published a second edition of his work, together with an edition of Shakspeare founded on the corrected folio; and in 1856 what professed to be a complete list of all the readings.

"I have," says he in his preface to this last work (p. lxxix.), "often gone over the thousands of marks of all kinds in its margins; but I will take this opportunity of pointing out two emendations of considerable importance, which, happening not to be in the margins, and being written with very pale ink, escaped my eye until some time after the appearance of my second edition, as well as of the one-volume Shakspeare. For the purpose of the later portion of my present work I have recently re-examined every line and letter of the folio 1632, and I can safely assert that no other sin of omission on my part can be discovered."

These publications were accompanied by what professed to be a minute account of the appearance and history of the recently discovered folio. It is, however, notorious that by a considerable number of persons interested in the subject the descriptions thus given were never deemed sufficient or satisfactory in a matter of such deep literary importance.

In common with others, I had often desired to see the volume, which meanwhile had become the property of the Duke of Devonshire. This wish has at length been gratified. Some two months ago his Grace, the present Duke, liberally placed the folio in the hands of Sir Frederick Madden, Keeper of the MSS. in the British Museum, with the understanding that while it should be kept by Sir Frederick Madden in the strictest custody, it might yet be examined, under proper restrictions, by any and all literary persons who were anxious to do so. I at once seized the opportunity, and determined, avoiding all Shaksperian criticism, to attempt an accurate and unbiased description of the volume from the literary point of view alone. Discoveries soon occurred, to which it seems advisable immediate publicity should be given, and which I now send you in as clear a manner as the narrow scope of a letter will permit.

The volume is bound in rough calf (probably about the middle of George II.'s reign), the water-mark of the leaves pasted inside the cover being a crown surmounting the letters "G. R." (*Georgius Rex*), and the Dutch lion within a paling, with the legend *pro patria*; and there is evidence to show that the corrections, though intended to resemble a hand of the middle of the 17th century, could not have been written on the margins of the volume until after it was bound, and consequently not, at the earliest, until towards the middle of the 18th.

I should enter more minutely into this feature of the case did not the corrections themselves, when closely examined, furnish facts so precise and so startling in their character that all collateral and constructive evidence seems unnecessary and insignificant.

They at first sight seem to be of two kinds—those, namely, which have been allowed to remain, and those which have been obliterated with more or less success, sometimes by erasure with a penknife or the employment of a chemical agency, and sometimes by tearing and cutting away parts of the margin. The corrections thus variously obliterated are probably almost as numerous as those suffered to remain, and in importance equal to them. Whole lines, entire words, stage directions, have been attempted to be got rid of, though in many instances without success, as a glance at the various readings of a first portion of "Hamlet," which I subjoin, will show.

Of the corrections allowed to stand, some on a hasty glance might, so far as the handwriting is concerned, pass as genuine, while others have been strangely tampered with, touched up, or painted over, a modern character being dexterously altered by touches of the pen into a more antique form. There is, moreover, a kind of exaggeration in the shape of the letters throughout, difficult, if not impossible, to reconcile with a belief in the genuineness of the hand, not to mention the frequent and strange juxtaposition of stiff Chancery capital letters of the form in use two centuries ago with others of quite a modern appearance; and it is well here to state that all the corrections are evidently by one hand, and that consequently whatever invalidates or destroys the credit of a part must be considered equally damaging and fatal to the whole.

At times the correction first put in the margin has been obliterated, and a second emendation substituted in its stead, of which I will mention two examples which occur in "Cymbeline" (fol. 1632, p. 400, col. 1):

"With Oakes unshakeable and roaring Waters,"

where *Oakes* has first been made into *Cliffes*, and subsequently into *Rocket*. Again (p. 401, col. 2),

"Whose Roof's as low as ours: Sleepe Boyes, this gate,"

on the margin (a pencil cross having been made in the first instance) *Sleepe* is corrected into *Sweete*; afterwards *Sweete* has been crossed out and *Stoope* written above.

There is scarcely a single page throughout the volume in which these obliterations do not occur. At the time they were effected it is possible the obliteration may have appeared complete; but the action of the atmosphere in

the course of some years seems, in the majority of instances, to have so far negated the chemical agency as to enable the corrections to be readily deciphered. Examples of these accompany this letter, and I shall be surprised if, in the hands of Shaksperian critics, they do not furnish a clue to the real history of the corrector and his corrections.

I now come to the most astounding result of these investigations, in comparison with which all other facts concerning the corrected folio become insignificant. On a close examination of the margins they are found to be covered with an infinite number of faint pencil marks and corrections, in obedience to which the supposed old corrector has made his emendations. These pencil corrections have not even the pretence of antiquity in character or spelling, but are written in a bold hand of the present century. A remarkable instance occurs in "Richard III." (fol. 1632, p. 181, col. 2), where the stage direction, "with the body," is written in pencil in a clear modern hand, while over this the ink corrector writes in the antique and smaller character "with the dead bodie," the word "dead" being seemingly inserted to cover over the entire space occupied by the larger pencil writing, and "bodie" instead of "body," to give the requisite appearance of antiquity. Further on, in the tragedy of "Hamlet" (fol. 1632, p. 167, col. 1),

"And crooke the pregnant Hindges of the knee,"

"begging" occurs in pencil in the opposite margin in the same modern hand, evidently with the intention of superseding "pregnant" in the text. The entire passage from "Why should the poore be flatter'd?" to "As I doe thee. Something too much of this" was afterwards struck out. The ink corrector, probably thrown off his guard by this, neglected to copy over and afterwards rub out the pencil alteration, according to his usual plan, and by this oversight we seem to obtain a clear view of the *modus operandi* as if we had looked over the corrector's shoulder and seen the entire work in process of fabrication. I give several further instances where the modern pencil writing can be distinctly seen underneath the old ink correction, and I should add that in parts of the volume page after page occurs in which commas, notes of admiration and interrogation, &c. are deleted, or inserted, in obedience to pencil indications of precisely the same modern character and appearance as those employed in correcting the press at the present day. "Twelfth Night" (fol. 1632, p. 258, col. 1.): "I take these Wisemen, that crow so at these set kind of fooles, no better than the fooles Zanies." The corrector makes it "to be no better than," &c. Here the antique "to be" is written over a modern pencil "to be" still clearly legible. A few lines further down the letter *i* is added in the margin over a pencil *l*.

In "Hamlet" (fol. 1632, p. 278, col. 1):

is made into

"Oh, most pernicious woman!"

"Oh, most pernicious and perfidious woman!"

but here, again, the "perfidious" of the corrector can be seen to be above a pencil "perfidious" written in a perfectly modern hand.

In "Hamlet" (fol. 1632, p. 276, col. 2) the line

"Looke too't, I charge you; come your way,"

has been altered by the corrector into

"Looke too't, I charge you; so now come your way,"

in the inner margin. The words "so now," in faint pencil and in a modern hand, on the outer margin, are distinctly visible. Immediately before this, and before

"Enter Hamlet, Horatio, Marcellus,"

the corrector has inserted "Sec. 4." This would seem to have been done in obedience to a pencil "IV." in the margin.

In "King John" (fol. 1632, p. 6, col. 2),

"Austria and France shoot in each other's mouth."

The corrector adds, as a direction, at this line "aside;" the same word "aside" occurs likewise in pencil in a modern hand on the outer margin.

I have thus endeavoured to give in a dispassionate manner, and as clearly as the limited scope of a letter will admit, the grounds upon which I conceive it positively established that the emendations, as they are called, of this folio copy of "Shakspeare" have been made in the margins within the present century. What further deductions may be drawn from the large mass of hitherto unpublished alterations which the folio contains I leave others to determine. They may or may not be the means of identifying particular persons or particular dates, but in the main issue are comparatively unimportant.

While I am personally responsible for the conclusions I have been driven to by the discovery of the above-mentioned facts, the accuracy of the facts themselves and the fidelity of my statement of them have been carefully and scrupulously examined by men having greater ability and experience in such matters than I can lay claim to. Moreover, these are points which may be tested by any persons interested in the subject, and who will be at the pains of verifying for themselves the truth of what I have here advanced. I have only to add that I hope shortly to lay before the public, in another form and in fuller detail, other particulars relating to this remarkable volume.—I am, &c.,

Department of MSS., British Museum, June 22. N. E. S. A. HAMILTON.

MR. COLLIER'S REPLY.

SIR,—I trust to your sense of justice, to say nothing of my ancient connection with your establishment (see especially the *Times* of the summer of 1819), for the insertion of this letter with as much prominence as you gave to that of Mr. Hamilton in your paper of July 2. As I live entirely in the country, and take in only a weekly publication, I did not see your paper containing that letter until an hour ago. I shall reply to it briefly and positively.

First, as to the pencillings in the corrected folio, 1632, which I accidentally discovered. I never made a single pencil mark on the pages of the book, excepting crosses, ticks, or lines, to direct my attention to particular emendations. I have not seen it for four or five years, but I remember that on the board at the end (there was no fly-leaf there) I wrote various words, and made several notes, which I never attempted to erase. There they probably remain; and if the pencillings, of which Mr. Hamilton speaks, in the body of the volume were made by me, they may be compared with my writing on the last board, and by that writing I may be convicted, unless somebody, which I do not believe, have taken the pains to imitate my hand. What is clearly meant, though somewhat darkly expressed, is that I am the author both of the pencillings and of the notes in ink.

I have asserted the contrary on oath in an affidavit sworn and filed in the Queen's Bench, on the 8th of January, 1856. I assert the contrary now; and, if any person will give me the opportunity, I am ready to confirm it by my *vide* voce testimony, and to encounter the most minute, the most searching, and the most hostile examination.

I have shown and sworn that this very book was in the possession of a gentleman named Parry about half a century ago, given to him by a relation named George Gray. Mr. Parry recognised it instantly, annotated as it is now; and

since it came into my hands (in 1849) I have not made the slightest addition to the notes in pencil or in ink.

Then, as to the binding. I contend that it is considerably older than the reign of George II., and that the date of the fly-leaf affords no criterion as to the date when the leather covering was put on—and for this reason, that fly-leaves are often added at a subsequent period for the protection of the title page, because the original ones have been torn or destroyed. Upon my own shelves I have several distinct proofs of this fact, but I will only mention one. It is a copy of Samuel Daniel's "Panegyricke Congratulatory," folio (1603), which the poet presented to the Countess of Pembroke; Daniel wrote her name on the gilt vellum cover, and she put her signature on the title-page. It is likely that Daniel also placed an inscription on the fly-leaf, which has disappeared, perhaps to gratify the cupidity of some autograph collector. A comparatively modern substitute has been inserted; it has no watermark, but a moment's inspection is enough to show that it was much posterior to the time when the book was printed.

The rough calf binding of the corrected folio, 1632, I contend is old; it is the same as Lord Ellesmere's copy of the same edition. The fly-leaf described by Mr. Hamilton is comparatively new; but I have all along admitted, privately and in print, that the rough calf binding of the corrected folio, 1632, was the second or third coat the book had worn.

In the same way, as to imperfect erasures and alterations of emendations, denoting changes of mind or better information on the part of the maker of the old marginal notes, I have been as distinct and emphatic as anybody in both editions of my volume of "Notes and Emendations" in 1852 and 1853. Mr. Hamilton can, I think, point out nothing that I have not anticipated.

Soon after I discovered the volume, and before I had written more than a letter or two in the *Athenæum* upon it, I produced it before the Council of the Shakspeare Society—at the general meeting of that body—at two or three evening assemblies of the Society of Antiquaries; and, in order that it might not escape the severest scrutiny by daylight, I advertised that it would be left for a whole morning in the library of that society for the inspection of anybody who wished to examine it. I did not see Mr. Hamilton there, but no one who inspected it discovered, or at least pointed out, any of the pencil-marks which it seems are now visible.

I shall say nothing of the indisputable character of many of the emendations. The Rev. Mr. Dyce has declared, in his own handwriting, that "some of them are so admirable that they can hardly be conjectural," and, in the course of his recent impression of the works of Shakspeare, he had pronounced such as he unavoidably adopted, irresistible, indubitable, infallible, &c. All this I might have appropriated to myself; and, having burnt the corrected folio, 1632, I might have established for myself a brighter Shaksperian reputation than all the commentators put together. If, therefore, I have committed a fraud, it has been merely gratuitous. I certainly preferred a different course, in spite of the warning given me by a friend in the outset, that my enemies would never forgive my discovery, and that their hostility would outlive my existence.

I am determined not to make the poor remainder of my life miserable by further irritating contests; this is the last word I shall ever submit to say upon the subject in print; but if the matter be brought before a proper legal tribunal I shall be prepared in every way to vindicate my integrity.

May I be allowed to add a word in answer to certain paragraphs stating that the late Duke of Devonshire gave me a large sum for my corrected folio, 1632? It was a free gift on my part, frankly accepted by his Grace, although he afterwards (knowing of my family bereavements and consequent expenses) unsuccessfully endeavoured to persuade me to accept 250*l.* for the volume. The Duke was at Chatsworth when I sent my letter to him, stating that the book was a poor return for the many essential and substantial favours I had received at his hands during a period of thirty years, and on the 20th of June, 1853, his Grace wrote me a letter containing the following words:

"It is impossible for me to express how much I am gratified by your present, on which I shall place great value, not only for the merits and interest that accompany it, but as a proof of your enduring friendship and approbation."

It is clear, therefore, that if without motive I imposed upon the public, I did not without conscience victimise the man to whom I was already so deeply indebted.—I am, &c.

J. PAYNE COLLIER.

Riverside, Maidenhead, July 5.

In our impression of June 25 we made a few remarks on a paper read by Dr. GUY before the Statistical Society, "On the Duration of the Lives of Men connected with Literature." The question has its interest; and we need not apologise for again alluding to it. We do so, however, chiefly because the subject has been noticed in an admirable article of the present number of the *Westminster Review*. As we before remarked, if we take the whole body of men who have achieved fame by intellectual pursuits, it will generally be found that they did so under exceptional circumstances; and we must, therefore, receive with due caution any deductions which would establish certain formulas as to the lives of the various classes into which literary men may be distributed. These classes cannot, of course, be very sharply defined; but we will briefly contrast the lives of poets and lawyers—in a word, the representatives of the emotional and reasoning powers—so far as they may be considered distinct. Of the last ten Chancellors from Lord THURLOW downwards—according to the *Westminster Review*—the youngest, Lord CRANWORTH, is about seventy years old, and their average age is at least seventy-six years. Taking ten of our most distinguished poets we find that their average age is fifty-two. Dr. GUY choosing eight eminent poets, who, in the main, were rather more distinguished by the shortness of their lives than by their poetry, found that the average duration of their lives was forty-three years; which deduction we showed to be as well exceptional and doubtful. Yet how is it that sensitively organised men like poets are undoubtedly shorter-lived than reasoners like mathematicians and lawyers? How, again, is it that in tropical climates where imagination is so much more highly developed than reasoning, life is comparatively so short, while exactly the contrary is the case in colder regions? The inquiry is an interesting one, and has not yet been solved.

The University of Oxford affirmed the other day in Convocation the recommendation of the Congregation for the abolition of the compulsory attendance of under-graduates upon any of the professors' lectures. The young gentlemen, therefore, in that seat of learning are now free to attend or not, just as it pleases them. We suppose

the next step will be to dispense with any attendance upon the lectures of the college tutors, which, it was pretty plainly stated by one of the professors, when the matter was debated in congregation, were not worth listening to, even by undergraduates. Nothing of all this, however, interfered with the hilarity of all present at the commemoration-day, last Wednesday, when there were the usual shoutings and hissings, the accustomed immemorial Toryism when there are no longer Tories, and a reception to the newly-created D.C.L.'s; among whom figured Sir JOHN LAWRENCE and Mr. PANIZZI, the latter of whom, though far from being a Tory, secured a fair share of applause, on account, we are told, of his burly appearance and the *bonhomie* of his manners.

His Highness Prince LOUIS LUCIEN BONAPARTE continues to print small portions of the Holy Scriptures in the different dialects of this country. His last publications of the kind are "The Song of Solomon in the Westmoreland Dialect, from the Authorised English Version," by the Rev. JOHN RICHARDSON, M.A.; "The Song of Solomon in the Cumberland Dialect, from the Authorised English Version," by JOHN RAYSON; and "The Song of Solomon, in the Newcastle Dialect, from the Authorised English Version," by JOHN GEORGE FORSTER. The following brief specimens of each of these versions will, perhaps, prove interesting to some of our readers. Westmoreland dialect: "1. T' sang o' songs, 'at's Solomon's. 2. Let um kiss me wi' kisses uv his mooth: for thy luv's better nor wine. 3. 'Cos o' t' sniff o' thy good ointments thy neeam's as ointment teeam'd oot, that's what-for t' virgins luv the." Cumberland dialect: "1. The sang o' songs, whilk is Solomon's. 2. Let him kiss me wi' the kisses o' his mwouth: for thy luive is far awfore weyne. 3. Beewous o' the savor o' thy guid ointmint thy neame is ointmint teemed out, therfowre dui the meaidens luive thee." Newcastle dialect: "1. The sang o' songs, which is Solomon's. 2. Let him kiss me wi' the kisses o' his mooth, for thy luiv is better nor wine. 3. Becaus o' the savor o' thy gud ointments, thy n'yem is as ointment teemed oot, an' sae the vargins luiv the." Of the last-mentioned we shall give one more specimen, leaving it to our readers to decide which of these three elegant versions deserves the palm (chap. vii. v. 1): "Hoo bonny are thy feet wi' shoon, O prince's dowtor! the joints o' thy thees are like jewels, the wark o' the han's o' a clivor warkman." The following verses we could not print, had we even the space, for reasons well known to those acquainted with the Song of Solomon.

A further Libri sale is to be expected, not this time of MSS., but of printed books, to the number of about three thousand volumes, among which will be found some of the rarest that have issued from the press, while some of them are remarkable for their elegant and costly bindings, Mr. LIBRI's taste leading him very strongly in that direction. The catalogue of this important collection is not yet published, nor we believe the days of sale fixed, which are to be ten in number. When the catalogue appears we shall perhaps offer a few remarks upon some of its most tempting items.

There are some items of literary gossip to be noted. The Laureate's new volume, "Idyls of the King," is promised for Monday, and as copies of it have been handed about among personal friends and others, we may presume that the poet will not again take it into his head to suppress the publication, as he did last year on the very eve of the day fixed for its appearance. Those who have seen the volume speak highly of it, pronouncing it to be even superior to the splendid fragment, "Morte d'Arthur." High praise that!

The impending lawsuit by Mr. INGRAM against Mr. STIFF for the publication of the *Daily London Journal* is said to be stopped by the fact that the latter has repurchased the *London Journal*. Our readers may possibly recollect that Mr. STIFF sold that property about two years ago. We hear that all present arrangements and the staff of writers will remain unchanged.

Mention of the *London Journal* reminds us that Mr. G. A. SALA has commenced a clever series of London "interiors," somewhat similar in design to his well-known and much-read papers, "Twice Round the Clock," in the *Welcome Guest*. These papers are accompanied by some capital sketches by Mr. MCCONNELL. No. I. gave a view of the interior of the Royal Academy on the "private view" day, and rumour says that the artist has maliciously introduced into the scene a gross caricature of the accomplished author himself.

SYDNEY LADY MORGAN.

SYDNEY OWENSON, afterwards Lady MORGAN, was the daughter of an Irish actor, named OWENSON, who is said to have been descended from an ancient Protestant family. Her father had a certain amount of literary taste, for he wrote several comedies, which were produced with moderate success, and composed songs. The precise period of her birth was never divulged by Lady MORGAN, who appeared to be possessed on this subject by a reticence somewhat more than feminine; but there is very good reason to suppose that the account given of her, that she was born "about the year 1783," is not very inaccurate. If this be true, Lady MORGAN was seventy-six years old when she died; and those who know how vigorously and freshly she bore the weight of years cannot but marvel at the secrecy which she observed upon this subject.

At a very early age, Lady MORGAN manifested a tendency towards literature, and her first efforts were sufficiently remarkable to attract

to her a considerable amount of notice. In the year 1797, when she could have been little more than fourteen years old, she published a volume of poems; and soon afterwards appeared a collection of Irish songs, which was very popular at the time. It is said that it was this experiment that first inspired MOORE with the idea of translating the finest national melodies of Ireland. Next year Miss OWENSON published another volume of poetry, entitled

The Lays of an Irish Harp; or, Metrical Fragments. By Miss OWENSON. London: Printed for Richard Phillips.

This collection was dedicated in a very pretty note to JOSEPH ATKINSON, Esq., Treasurer of the Ordnance in Ireland, and attained the honour of a second edition nine years afterwards. Some of them (such as "Why sleeps the harp of Erin's pride?") are popular to this day. A second edition was demanded in 1807.

The next literary ventures were two small tales, or novelettes, "St. Clair," and "The Novice of St. Dominick;" but shortly afterwards appeared the work which first attracted upon her the general attention of the reading public, and conferred upon her a celebrity which never deserted her. This was

The Wild Irish Girl. By Miss OWENSON. 1801.

This curious novel, which (to speak truth) has little else but eccentricity and a certain wild vigour to recommend it, so chimed in with the humour of the public, that it was reprinted seven times in two years. Who reads "The Wild Irish Girl" now?

Her next work was

Patriotic Sketches of Ireland, Written in Connaught. By Miss OWENSON. London: R. Phillips. 1807.

And then

Ida the Missionary. By Miss OWENSON. London: R. Phillips. 1808.

The latter was the work which she afterwards converted into "Luxima the Prophetess," published after her death by Mr. WESTERTON.

In 1811 Miss OWENSON became Lady MORGAN by marriage with Sir T. CHARLES MORGAN, an Irish physician of moderate abilities. This gentleman appears to have had literary aspirations, for he published two works under his own name, and one conjointly with his wife. It is not improbable, however, that her pen had much to do with all. The works published by Sir C. MORGAN under his own name were:

Sketches of the Philosophy of Life. By Sir T. C. MORGAN, M.D. London: Printed for H. Colburn. 1818.

Sketches of the Philosophy of Morals. By Sir T. C. MORGAN, M.D. London: Printed for H. Colburn. 1822.

The work written in collaboration was:

The Book without a Name. By Sir T. CHARLES and Lady MORGAN. London: H. Colburn. 1811.

This was a mere collection of essays and amusing papers, and contained a portrait of Sir CHARLES MORGAN on the frontispiece to the first volume.

To return, however, to Lady MORGAN and her literary labours. After her marriage, she travelled much with her husband, visiting and residing in France and Italy. Then it was that she collected the materials for those two books which drew her into more controversy than all the other literary labours of her life. Her work on France was published in the year 1817—an octavo edition in France, and a quarto one in London; a second edition appeared in 1830. This work was the cause of some controversy as to the accuracy of Lady MORGAN's verdicts, and wherever this was such as to compel her to take part in it, the witty Irishwoman generally managed to get the better. The very year the work appeared there came

Observations sur l'Ouvrage intitulé "La France," par Lady Morgan. Par l'Auteur de "Quinze Jours," et de "Six Mois à Londres."

Mr. PALYFAIR also made a needless attempt to defend the character of the French by a brochure called "France, not the France of Lady Morgan," which, however, she dismissed with apparent unconcern, saying that it contained "the foulest falsifications of my text." The volume on France was severely attacked in the *Quarterly*, which produced quite a contrary effect to what was intended, for four editions in England, two in France, and four in America were rapidly exhausted. The *Literary Gazette* also attacked her in a manner which goaded the courageous little Irishwoman to reply in a pamphlet, of which some idea of the style may be gathered from the fact that she termed Mr. JERDAN, most fancifully, a "ci-devant reporter of the *Morning Post* and editor of the *Satirist*." It is a curious circumstance that, although it has been very much the fashion to accuse literary persons of connection with the *Satirist*, it has not yet been discovered that any paper or literary publication so called existed at that time.

Lady MORGAN's work on Italy appeared shortly afterwards:

Italy. By Lady MORGAN. London: Henry Colburn. 1821. 2 vols.

It is stated in the preface to have been "composed from a journal kept during a residence in Italy in the years 1819-20. The notes on law, statistics, and on literary disputes, together with the appendix on the state of medicine, have, at the author's request, been contributed by Sir C. MORGAN." We see here how anxious Lady MORGAN was to give her husband whatever credit was due for the assistance he rendered her. This work on Italy was the cause of much acrimonious dispute. The first reply to her estimate of Italian character appeared in the shape of

Prospetto Biografico delle Donne Italiane renomate in Letteratura dal Secolo decimquarto fino a' Giorni nostri. Di Ginevra Canonici Fachini. Con una Risposta a Lady Morgan riguardante alcune Accuse da lei date alle Donne Italiane nella sua opera "L'Italie." Venezia. 1824.

Previous to this, however, the work had been rather severely handled in England, and the authoress replied in a

Letter to the Reviewers of "Italy," including an Answer to a Pamphlet entitled "Observations upon the Calumnies and Misrepresentations in Lady Morgan's 'Italy.'" By Lady MORGAN. London: Henry Colburn. 1821.

In 1841, another Italian took up the cudgels on behalf of his country against "the Wild Irish Girl." We refer to the publication of

Lettere di Carlo Botta, coll' aggiunta del Ragionamento sulle Memorie di Lady Morgan riguardanti alla Vita ed al Secolo di Salvator Rosa. Torino. 1841.

Even as lately as 1851, the controversies which arose out of that book had not faded away, for no less a person than Cardinal WISEMAN thought it necessary to contradict some of her statements, which were deemed to be subversive of the authority of St. Peter's Chair in the Basilica of the Vatican. This drew forth the courageous little lady once more: and, though nearly arrived at the age of threescore years and ten, she did not shrink from doing battle with a Cardinal. She defended herself in a pamphlet called

Letter to Cardinal Wiseman, in Answer to his "Remarks on Lady Morgan's Statements regarding St. Peter's Chair." By SYDNEY Lady MORGAN. London: C. Westerton. 1851.

This little pamphlet was written with all her former fire and more than her wonted esprit. Referring to the Cardinal's attack upon her, she said, very happily, "It is in bulk a brochure, in spirit a Bull."

The rest of Lady MORGAN's works may be briefly catalogued. They were:

O'Donnel: a National Tale. By Lady MORGAN (late Miss OWENSON). London: Printed for H. Colburn. 1814.

This was professedly written "in a spirit of conciliation," and was dedicated to the Duke of DEVONSHIRE, as a model Irish landlord.

Florence MacCarthy: an Irish Tale. By Lady MORGAN. London: Printed for H. Colburn. 1818.

Others of her works were: "The O'Briens and the O'Flahertys;" "The Princess;" "Dramatic Scenes from Real Life;" and a pamphlet on "Absenteeism," containing some papers reprinted from the *New Monthly*, and intended for a sermon to the Irish landlords against the desertion of their estates and the abandonment of those who are committed to their charge. Perhaps one of her most celebrated performances was

The Life and Times of Salvator Rosa. By Lady MORGAN. London: Printed for H. Colburn. 1824.

And in 1840 she published

Woman and her Master. By Lady MORGAN. London: H. Colburn. 1840.

Her last work was that which appeared shortly before her death, "Passages from my Autobiography," which was reviewed (not unkindly, we trust,) in the CRITIC of January the 29th ult.

To these brief notes of the literary facts in Lady MORGAN's life we are delighted to be able to add the following appreciative analysis of her as a woman and as an authoress. It is from the pen of a fellow-countrywoman and sister-authoress, one whose position in the world of letters is so high and so sure that her judgment in this case must be above suspicion of every kind. To her, who is in herself one of the brightest examples possible of what a literary woman ought to be, and who in her own person solves the problem which, in speaking of Lady MORGAN, she herself proposes, how to reconcile literature with the duties of woman, we offer our best thanks for the admirable sketch which we subjoin.

Lady MORGAN's person was so well known to the *habitués* of London—to the class, at all events, that belongs to the fashionable and literary—that any description to them may be, as she would say, "*de trop*"; but thousands have been, at one time or other of their lives, interested by her works, and the sort of flying reputation she had for saying and doing odd but clever things, who were never astonished by the brightness of her eyes, and her *rouge*, and the marvellous *tact* which comprised so much of her talent, or the talent whose greatest society-power was *tact*. To those we say that Lady MORGAN was small, and perhaps slightly deformed; but her head was large and well developed; her features full of expression, particularly the expression that accompanies "humour," dimpling, as it does, round the mouth, and sparkling in the eyes before the voice sets it to music. The natural intonations of her voice in conversation were singularly pleasing—so pleasing as to render "nothings" pleasant; and whatever affection lingered in the waving of her large green fan, or in the "way she had" of folding her draperies round her, and looking out of them with true Irish *espièglerie*, the tones of that voice were, to the last, full of feeling. Now and then, particularly when a number of sons of the shamrogue were present, she might perhaps throw in a greater number of "ah! do's" and "ah! don'ts" than usual in her conversation, seconded by a sly look of application to make them "tell" that was quite irresistible; and we remember a red-hot O'Connellite, who told us he was going to Lady MORGAN's, to "blow her up for deserting her country, and turning her back on the Liberator," so fascinated by the ready smile, the few words of tenderness she gave to the memory of "dear old Dublin"—the

inimitable *tact*, in fact, she had of turning disadvantages to advantages, and foes who came in contact with her into friends—that he assured us the next day "the people of Ireland mistook that charming *craythur*, Lady MORGAN, altogether; that her heart, every morsel of it, was in Ireland; and that she just lived here to protect her countrymen, and prevent their being imposed on." She possessed the happy art of creating popularity for herself, by making her visitors pleased with themselves. Her compliments were always ready and apt, not fulsome or overdone—at least those to whom they were addressed never felt them to be so; she would strengthen a weak point and enlarge an advantage.

If she could not talk of science with the scientific, she would pay it a compliment; and once deplored so earnestly her ignorance of geology to one of its professors, that he offered to read a lecture on the subject (which her Ladyship regretted pathetically she had not heard) in her drawing-room! She laughed afterwards at this as one of the great difficulties of her social life; "but," she would add, "I got out of it by regretting that my present audience were unworthy such an honour, but that if he would do so the next night!"—"Well?"—"He was kind enough to promise; but I could not have survived it, and the next day I was very ill."

Her *tact* was portable, applicable, alive, alert, marketable, good-natured, ever ready at call, and consequently useful; yes, and useful to others as well as to herself, for it was often on the watch to serve a friend and set aside a difficulty. Lady MORGAN had no left hand, no deaf ear, "no blind side;" she was life, bright life, from top to toe. Even when her receptions were over, and at her great age it might be supposed she had gone wearied and languidly to bed, she chatted cheerfully to her maid, and closed her eyes with a jest.

She was created for society—enjoyed, and lived in society to the last; nothing annoyed her so much as being invited to a *small party*. She liked the crowded room, the loud announcement, and the popularity she had earned. She was not envious, and gave earnest and almost involuntary admiration to what was excellent, provided that excellence was within the range of her comprehension. If she was jealous of any one's reputation, it was of that of Mme. DE STAËL. She would have liked to have written "*Corinne*," and been expatriated by NAPOLEON. She was very proud of being ordered to leave France, but it was not followed up as she hoped it would have been. She liked to be thought to sit and move like Mme. DE STAËL, and to rub a bit of stick with her forefinger as Madame did when in thought. But Lady MORGAN, after the first fancy of the moment, could not be an imitator; her impulses grew into objects, and the earnestness born of affection matured into reality. She was well worth knowing and thinking over; and if you did not always think with her, she ever made you think of something fresh. Her vanity was charming; it was different from every other vanity, it was so *naïve*, so original, and she confessed it with the frankness of a child. "I know I am vain," she would say, "but I have a right to be so. It is not put off and on, like my *rouge*; it is always with me, it sleeps with me, wakes with me, companions me in my solitude, and arrays itself for publicity whenever I go abroad. I wrote books when your mothers worked samplers, and demanded freedom for Ireland when DANIEL O'CONNELL scrambled for gulls' eggs among the wild crags of Derrynane. I wrote 'The Wild Irish Girl' before SCOTT was stimulated by MARIA EDGEWORTH (whose fictions, by the way, are dull enough to have been facts) to do for Scotland what she had done for Ireland; and was thought worthy of abuse in the *Quarterly* and the anathema of NAPOLEON I.! My house is political, literary, and fashionable neutral ground, where all meet; the fashionables go and come, and make no sign; the politicians amuse me, and themselves; and the literati and the literathi, if they do scowl at each other on the staircase, are all smiles and sweetness in the boudoir. Vain! I am vain; and that is the worst truth my foes can say of me."

Lady MORGAN's books, one and all, are not as "clever" as her conversations. She had every little art and tact of society, *not by rote*, but by *heart*. One glance of her luminous eyes saw at once everything. She never tried to observe; observation was her nature, her gift. She estimated actual character at exactly what it was worth, but she also estimated the worth the world put upon it. She was sometimes betrayed into remembering "long-ago" events, which were not in keeping with her supposed age, and would talk of events before the famous "Kilkenny Theatricals"—where the "clever OWENSONS" made as great a sensation in their way as Miss O'NEIL, TOM MOORE, or the exquisitely beautiful girl he married and who rewarded his love by the tribute of her devoted life, did in another. Mr. OWENSON was in great force during those theatricals. He had universal dramatic talent; could write a drawing-room play, and take the tragedy or comedy "business" in it with equal success; could write a song, set it to music, and sing it with a certainty of an *encore*; and while proud of the talent of his clever daughters (there were two, Lady CLARKE and Lady MORGAN), guarded them by excellent sense and propriety from the slightest blemish as maid, wife, and widow, in privacy and in public, in humble life and in the circle of which she was the remarkable centre. Lady MORGAN was *sans tache*; her pen was often feather-headed, but its nib was gold.

In her early day a literary woman was a *rara avis*. Now it is rather difficult to find a woman who has not, does not, or will not "write." Whether this proceeds from having more thought, or less thought, than in the "good old times," is a question. We very much fear it is born of the increased pressure for the things appertaining to even

a very moderate scale of society. Unless a firm will is set up by the right thinking, we are plunging into the evil of considering *luxuries necessities*, and overtaxed time and mind, accompanied by a distortion of our duties, will be the painful result.

Lady MORGAN is the last of the literary women of her time, some of whom have bequeathed us rich legacies, others whose very names are unknown to the present generation; and yet all were different from Lady MORGAN, who alone understood the art of society as practised in France, and at one time in Ireland. HANNAH MORE could manage to interest and instruct a small circle; but her calling was to a higher sphere than what "literary women" attempted even then. MARIA EDGEWORTH was devoted to the best interests of home and country, a reserved and benevolent gentlewoman, an admirable talker and thinker, but quite without the "small change" in which Lady MORGAN abounded. The dignified JANE PORTER and her bright sister were charming in a quiet drawing-room—they had the talent that was power; but solitary power is oppressive. They had not the tact which is skill; they had the talent which was weight, not the tact that is momentum. Miss BINGER always looked like historical dead letter; and poor little Miss SPENCE, who scrambled her way into literary society, and invited people to "her humble abode," never understood what "society" meant. Mme. D'ARLAY might, perhaps, break a lance with Lady MORGAN on her own ground, during her last days; but she must have been too much hemmed in with the conventionalities of a court life not to have been overthrown by the brilliant Irishwoman, who was not at all "conventional"—who appeared to know everything without

learning anything—who could refute without contradiction, and merrily outwit the wise.

Impressed as we have been by Lady MORGAN's tact, we do not for a moment deny her the merit of imagination and a rare power both of invention and sarcasm. The latter was keen and cutting, and she could not help it; she would cut at those she loved best in the world, but the cut was so rapid and "clear" that she healed it with some extra kindness almost before it was felt, and in such cases the "looker on" felt more than the actual sufferer. But, we repeat, her books are, after all, bad daguerreotypes of herself. She was brave and true where a friend needed bravery and truth. She was faithful to Ireland while it required her assistance. When Catholic Emancipation was granted she was content, and thought that time would do the rest. At the last she endured her sufferings with the gentlest patience, and the artificiality of much of her life did not spoil her heart. There is no house in London around which so many pleasant memories will congregate during many a season as that in William-street, illuminated as it was by the remarkable brightness, imagination, versatility, and incomparable tact of "SYDNEY, Lady MORGAN."

To this we would add that the portrait given in this number is engraved from a photograph taken very recently. The sun-picture was not a very good one—being, indeed, but amateur's work; but it has enabled the artist to catch something of the well-known expression, some traits of the dear old face. Like most intellectual faces, however, Lady MORGAN's was not to be photographed—not even painted: there was an electricity about it which paint-brush could not hope to catch nor camera to fix.

ENGLISH LITERATURE.

THE MILITARY OPINIONS OF SIR JOHN BURGOYNE.

The Military Opinions of General Sir John Fox Burgoyne, Bart., G.C.B. Collected and Edited by Captain the Hon. GEORGE WROTTESELEY, Royal Engineers. London: Richard Bentley. pp. 479.

CRITICS WILL PROBABLY pass very different opinions on this book. Some will, perhaps, be inclined to treat it with a kind of contemptuous pity, as containing a *réchauffé* of the dreams of a veteran alarmist, who means well indeed, but has his brains stuffed with marionette figures of French grenadiers and gunners. Others, again, will only find in it fresh fuel for the fire that ever keeps their terrors at boiling point; and will imagine that the terrible day is approaching when the Lord Mayor is to be captured while sitting in his curule chair, and the Bank of England sacked. In our opinion the value of the book is very considerable; and this, though we may not consider Sir John Burgoyne a very competent judge as to the probability of a French invasion of England. We do, however, consider him well qualified to pass an opinion on the possibility of such an event—a possibility which is so utterly scouted by the opinionative peacemongers who are in such advance of their age. Though judges once preached sermons, and bishops made or interpreted the laws, still many of us have a not unreasonable prejudice in favour of getting the Archbishop of Canterbury to solve our theological doubts, and trusting Lord Campbell on points of law. Again we repeat that every British paterfamilias, whether critic or not, is fully justified in giving his opinion as to the probability or improbability of a French invasion. His thoughts on this point may be worth a great deal, or they may be of very little value; still he has, of course, a perfect right to them, and if he can become a Sir Oracle among old ladies or parish vestrymen off duty, why, let him. The French may be the most civilised people in the world, and their sole mission may be peace; their colonels may gaze Britain-wards from Cherbouurg, and plaintively regret the Galatophobia that has forced their peace-loving Imperial master to think of the safety of *la belle France* from perfidious Albion. Or, on the other hand, our British censor, if he be in a warlike mood, may have visions more terrible than ever entered the bosom of Peter Plymley; and he may, like that worthy, again see in his mind's eye the minister of the parish sorely wounded in his hinder parts by a French bayonet, or a stout Zouave making unlawful love to his own sleek spouse. With all this we have nothing to do; let each politician hug his own darling theory, and see, as he thinks fit, war looming in the distance, or perpetual peace, at least for England.

We do, however, protest against the theorist who not only pledges to us his word of honour that England will never be invaded, but at the same time assures us that she is at present fully prepared to resist any invasion. Cotton spinners are not converted into soldiers quite so easily as wool into cloth; and the brave agriculturist who now so readily shoulders his spade, and shows how he would win fields, if necessity required, might (without any imputation on his bravery) find his feet unaccountably turning their heels towards an advancing foe. Those hedgerows and ditches which are to prove the palladiums of England, and from behind which ready-made riflemen are to pour forth an unceasing hail of bullets on the rash invaders, might possibly, by screening the movements of a well-organised attacking

army, teach the first rudiments of military tactics to many an anti-alarmist.

A man must serve his time to every trade
Save soldiering—soldiers all are ready made.

So, at least, seem to imagine a good many critics, when they hint politely that there is method in the madness of the military and naval men who raise false alarms and dream of possible invasion.

A good many of us unthinkingly, though honestly we believe (we are not here speaking of gentlemen who pretend to believe in the army and navy as being the mere appanages of the aristocracy), are in the habit of bringing a sort of good-humoured, second-hand charge of dishonesty against the great majority of the members of the military and naval professions. If we do not actually say so, we act as if military critics who tell us that we are not prepared for self-defence, did so simply for their own self-advantage. Oh! of course, naturally they want employment, say, or at least think, some of us; they are hardly impartial judges; and we wind up with some very solacing reflections upon alarmists, liberality, John Bull, fols and their money, &c.

It requires a tolerable amount of impudence—and perhaps would only do after dinner, when, if the port and claret be good, we care little about the quality of the speeches—to institute a comparison between America and England, and conclude that because America can do without a large military and naval force England can do so likewise. American auditors would, of course, accept the compliment to their governing wisdom, and, for the nonce, be polite enough to forget that America is some thousands of miles distant from Europe, and that she has little or no weight in European politics, with half a dozen et-ceteras involved in these undeniable facts. To the gentlemen who really and honestly believe that it is better not to be prepared for war, and that the spectacle of smiling happy England, with her pure elections and well-laden argosies—her wish to have somewhat more weight in the politics of Europe than Spain, and yet spare the contents of her children's pockets—her pound-foolish alarms, and not penny-wise economy—will disarm the bitterest foe, we would simply say: "You are quite right in all you tell us, but unfortunately you are born somewhat before your time; war and military men, if you like, are relics of barbarism, but as yet, unfortunately, they are necessary relics. When you sent your well-meaning ambassadors to Russia, you had little success; and if you send them to France or Austria or Prussia you will have just as little. Let us by all means keep out of war ourselves; but, if we are not prepared to surrender our wives and children, and our gold and silver and precious stones, which we value nearly as much, let us have something stronger than prayers and Utopian theories to defend them with. There may be a good time coming, but unfortunately it has not yet come; and, until it has, swords and rifles will be as necessary to keep off non-Utopian warriors, as broadcloth to repel the frosts, or broad-brimmed hats the heat of the sun."

John Bull, indeed, appears to bear some resemblance to the enterprising gentleman who lived, during the epoch of garrotting, on the outskirts of Kensington; and who assured his friends that he had not changed his quarters until he had given them a fair trial, as, added he, "I have been knocked down and robbed regularly twice a week for the last year, and I can stand it no longer." Nationally, we have not yet been knocked down and robbed; but we have more than once been unable to give the least assistance to a friend who has only not

been knocked down because he submitted tranquilly to be robbed. Mr. Cobden tells us that Sir John Pakington's enlargement of our navy has created great uneasiness in America. We are sorry for it, and think their fears utterly unreasonable; but yet they can scarcely complain, as, despite their being Anglo-Saxons and brothers, &c., they have snubbed all attempts at arbitration. Sir J. Burgoyne says very truly:

The proposition to submit national differences to arbitration is very pretty in theory, but can never be enforced. When parties are tired of their disputes, and both wish to effect a reconciliation without compromising their dignity, they have been accustomed to adopt a mediation, and will continue to do so; but this they never have done, nor ever will do, when both or either are much animated in the question at issue. In the result of the differences between Great Britain and the United States, on the boundary question, we have a fair instance of the little reliance that can be placed on arbitrations in state disputes. The matter was referred by mutual consent to the arbitration of the King of Holland, a perfectly impartial umpire, highly respected for moderation and judgment. After full consideration he made his award, which was *instantly repudiated* by both parties. Great Britain subsequently expressed a readiness to abide by the decision; not so the United States; and the negotiations recommenced more angrily than ever, till finally, to prevent an absolute rupture, we, as the weakest at the game of brag, and the least disposed for war (as under our present system we always must be), conceded, it is believed, everything that was essential.

The volume before us contains three parts: "National Defences," "Baltic, Turkey, and Crimea," and "General Military Subjects." A good many of these papers have been previously published in the shape of reviews, &c. We give the following extract from the preface, as showing the scope of the work:

When Sir John Burgoyne was appointed to the office of Inspector-General of Fortifications in 1845, he was immediately struck with the defective state of our military establishments, and the imminent danger of invasion to which the country might be exposed in the event of a rupture with France. He consequently wrote the letter which appears in the first pages of this work. It was in answer to the representations made by Sir John Burgoyne on this occasion that the Duke of Wellington wrote the remarkable letter which, on its publication shortly afterwards, created so great a sensation. As the specific facts adverted to in this communication no longer remain the same, I am enabled to publish it without impropriety; and it is of considerable interest at the present moment, as, although the circumstances are changed to some extent, and our defences are no longer in the very defective state mentioned in it, yet the general reasoning holds good to the present time, and may tend to awaken the people of England to the imminent danger of the crisis through which they have passed; and if nations ever gain experience by the past, it may tend to prevent our defences from falling again into the condition in which they were found by Sir John Burgoyne in 1845. Several of the notes in the third part of the work were written during the Peninsular War; but as those which I have selected for publication are general in their character, they are applicable to all periods. They consist, in fact, of *principles*, and not of *rules*, and may, therefore, be considered as immutable. I should mention, as regards these Peninsular notes, that they were consulted by Sir John Jones and Sir Charles Pasley, before the publication of their respective works; and that this will account for any coincidence in language or treatment of subjects which may be found with those writers.

Captain Wrottesley remarks that "the circumstances are changed to some extent" since many of these papers were written; and we think that this remark applies to Ireland with full force. Sir John Burgoyne, writing at the latter end of 1846, informs us that a maxim has been thoroughly inculcated into the minds of the great bulk of the people there, that "Ireland's hope and time for energetic proceedings is to be found in England's difficulties;" and he goes on to say that for the next fifty or hundred years no course of events or of circumstances can preclude the necessity for the presence of a large force in that country during a war with France; and this force he elsewhere estimates at from at least 20,000 to 25,000 regular troops. How many troops the strategical necessities of Ireland may require we will not pretend to affirm; but, as knowing a good deal of that country, we deliberately say that we do not believe that ten men throughout Ireland would be either base or foolish enough to join any invading army, be it composed of Frenchmen, Americans, or any other nation. We know that trading politicians and active policemen, eager for promotion, tried to make some small capital out of that storm in a teacup—the Phoenix club; but we would quite as soon take the three tailors of Tooley-street as representatives of Englishmen as consider that the self-constituted conclave of half a dozen unfledged tailors' apprentices and solicitors' clerks represented any phase of national feeling in the sister island. Sir John Burgoyne will have, we are afraid, but little sympathy with the doleful Mr. Cobden as to the fears which our preparations for self-defence are exciting on the other side of the Atlantic. Speaking of a war with France, Sir John says:

We must have every reason to fear that the United States of America would not lose so favourable an opportunity of bullying and urging the most outrageous pretensions, which is so habitual to them. They again are always ready to quarrel, being, it is presumed, under a similar impression to that before adverted to as being felt by the French, of having a large stake to gain by the conquest of Canada, while incurring small risk comparatively in making the attempt. This is another pressing reason for the increase of our military means; as it would also tend to awe the Americans into somewhat more moderation; and it is clear that we ought not to defer the adoption of measures of precaution till the danger arises.

We, for our part, believe, with the author of "Civilised America," that, if the Americans can gain anything by attacking us, they will throw chivalry and brotherhood to the dogs, and chase the almighty dollar through wars and rumours of wars.

There is a review of Sir Howard Douglas's treatise on Naval Gunnery; where Sir John Burgoyne (as well as Sir Howard

Douglas) refuses to accept the dicta of the French officers, who prove (on paper) that steam has, in a great degree, done away with the necessity of naval tactics, and who, ignoring storms, currents, and seasickness, pretend that ready-made sailors are to be picked up in the interior of France who have the one essential requisite of modern seamanship—skill in gunnery. This review (as we have before had occasion to observe) has been reprinted from the columns of *THE CRITIC*.

The second portion of this volume, which treats of the Crimean War, is perhaps the least interesting of the three; it will, however, well repay attentive study, at least to the future soldier. "General Military Subjects" contains a perfect repertory of everything relating to modern warfare; and coming, as this chapter does, from no carpet knight, but a veteran who, during an active career of half a century, has held responsible commands all over the world, its importance can scarcely be overrated. We do not pretend to value lightly the closet speculations of eminent civilians on military matters; with regard to naval gunnery, indeed, we cannot help calling to mind that the two best treatises on it (at all events, after that of Sir Howard Douglas) were written, the one by a French Jesuit and the other by a Scotch lawyer; and these are very far from being solitary instances of the successful treatment of purely military topics by civilians. Still, as Captain Wrottesley suggests, the chief value of the volume before us consists in the essentially practical nature of the suggestions and opinions contained in it. The completeness, too, of this volume is remarkable; in the latter portion alone there are forty-seven distinct topics treated, all bearing directly on military tactics, discipline, and organisation, and written in pure masculine English. We think Captain Wrottesley deserves great praise for not having allowed the contents of this volume to moulder in forgotten periodicals and stray pamphlets; and we heartily recommend it, not only to military men, but to civilians in general—those at least who feel any concern in the defences of their country. Our newly created Minister of War has spoken out manfully: "In my opinion any Government would be guilty of a great dereliction of duty which did not press forward the utmost preparations for the national defence. On the sea, which is the chief defence of England, the greatest exertions must be made. That is our first line, and it is a line which ought never to be broken." If these words do not sink forgotten into the limbo of good intentions, and if such preparations be duly made, we have little fear of England being engaged in a European war. Let us be rather as strong men armed, and not sit with folded hands dreaming of Utopian phantasies and foolish retrenchments amid the din of arms, and crying out that there is peace, when there is no peace.

We again thank Captain Wrottesley for his book, which has appeared at a most seasonable moment.

JUNIUS.

William Burke the Author of Junius: an Essay on his Era. By JELLINGER COOKSON SYMONS. London: Smith, Elder, and Co.

JUNIUS, remarkable for his close, fervent, and logical style, has occasioned more loose, rambling, and illogical essays than any other writer. Were it possible for him to return to earth, and to sit in judgment on the many who have attempted to penetrate his incognito, what searching, scathing letters should we have on the feebleness, ignorance, and dulness of the many volumes devoted to the identification of the great political writer. Whether the mighty Shade hitherto only a name would become substance under the influence of Mr. Symons's book we are not prepared to say. We are quite certain that if he had to reply to it, and it was his cue to retain his incognito, notwithstanding Mr. Symons might have penetrated his secret, he would find inconsistencies and illogical conclusions in the little book quite sufficient to enable him to rout his antagonist, to cover him with confusion, and to make him flee before him, as he always did the strongest of his opponents, notwithstanding they had truth on their side. Nevertheless, the truth may be in the odd little volume before us; and, as we do not aspire to wield the pen of Junius, and have no motive but to test Mr. Symons's reasoning by common sense, we shall proceed, without favour or malice, to search into his statements and examine his arguments.

Although Mr. Symons does not entirely follow the beaten track of those who seek to identify Junius, yet he occasionally falls into the common method. He assumes as much as suits his purpose; he ignores many facts; he avoids some necessary inquiries; and he is always ready with an hypothesis to clear away a formidable stumbling-block to his own theory. There is this in favour of any one who is put up for the laurel of Junius, that, if a tolerably plausible personage is selected, there is much to be said in his favour; and the distinguishing marks of Junius, his admirable style, his piercing invective, his intimate knowledge of party politics and of leading politicians and statesmen, are sure to be foisted on to the individual by some convenient theory. If he be too old and physically disabled, then he worked by deputy; if some known circumstance prevents the possibility of having written some one letter, then there were two or three writers concerned; if he abuses himself, that is only done as a blind; and if he contradicts himself and his principles, that arises from the same motive. If he be, according to all his known acts, incompetent to such writing, then extraordinary feats are cited to prove that this was an exception; if too young, he was assisted; if too old, ditto; if in too low a grade of society, he was the mouthpiece of statesmen; if too high, he wrote

through another hand. By these means no less than forty different persons have had the famous letters assigned to them; and certainly half a dozen with very plausible arguments. In fact, the common mode of proving a Junius is by a series of negatives.

In all the hypotheses yet produced there has been a terrible want of sound premises. The first thing to be done was to examine the letters signed "Junius," to ascertain as far as possible if they were written by one person, then to discover what other letters were written by the same pen. Late inquirers seem to forget that these celebrated letters did not appear alone in the *Public Advertiser*, but, on the contrary, are intermingled with many others which constantly appeared in this and the other papers of the day, signed with almost every Roman name that has come down to us. The last century was, in truth, an age of letter writing, and to compose pedantic, stilted epistles, fit for printing, was the fashion and employment of the time. It supplied the place of the leader writing of the present day, and it affected and interested every class of society. In the midst of these, in the year 1769, came out those signed "Junius;" and they attracted attention chiefly from their personal virulence and the certain information about what may be termed internal politics. It was evident that the author was intimately acquainted with official life, and with the personal qualities and private history of the chief politicians of the time. He went a little further in virulence and daring than his fellow scribes, and was heroic in so doing in those days, when the liberty of utterance was not the settled right it now is. These letters were continued at short intervals through the three following years, and were discontinued at the commencement of 1772. The anonymous author ordered a reprint of them to be made, and included, besides all those signed "Junius," some others signed "Philo-Junius," &c. This was for forty years taken to be the correct edition; but then (that is, in 1812) Mr. George Woodfall, the son of the printer and manager of the *Public Advertiser*, engaged Dr. Mason Good to edit an edition, and he gave him a great number of private notes from Junius which showed that he had also written under other signatures at the same time, and that the letters signed "Veteran," "Atticus," and probably others, were also by him. This opened the way to confusion worse confounded; the editor immediately carting into his edition upwards of a hundred additional letters, on the strength of his own perception of style and internal evidence. Ever since this unwarrantable introduction the discussion as to the authorship has been more virulent and contradictory than ever, for most of the supporters of their various candidates have endeavoured to reconcile this heap of contradictory letters, or have drawn from them proofs which could not apply to the actual author of the Junius Letters. We are indebted to the able researches of Sir Harris Nicolas, and to the severe logic of Mr. Dilke, for this exposure of the erroneous principle on which most of the inquiries are made. No one is now entitled to any consideration who is not perfectly acquainted with this state of things, and who does not confine himself strictly to the acknowledged letters signed "Junius," and those of which there is substantial evidence. We cannot think Mr. Symons comes within this class. He seems singularly ignorant of the particulars of the controversy, and confines himself very closely to the support of his own theory, irrespectively of all the confutations that have preceded him. He seems to have studied the matter at second-hand, and takes the common historians as his guide. His main argument is that William Burke had many of the motives necessary to induce a man to write such a series as the letters of Junius, and that he had the means of obtaining all the information contained in them, and he therefore did so. Now if this line of argument is to be taken as a proof of authorship then Maclean, the Under Secretary under Lord Shelburne, has certainly a better claim than Mr. William Burke. Having exhausted the argument that he *might* have written the letters, Mr. Symons proceeds to his facts, and here he does wisely to call them small points. They amount only to the fact that Mr. William Burke, who was a smart intriguing politician, moved about very rapidly, and that some of his stock-jobbing or political-jobbing movements coincided with the absence and appearance of the Junius Letters. There is no Junius for sixteen days, when suddenly one appears, and it is found William Burke had returned to town; argal, he wrote the letter. It would be a curious speculation to see how many gentlemen went out of town when Junius's letter appeared, and returned again when another letter was published; but these persons would have thought it very hard to have been found guilty of writing these daring letters on such a coincidence. Mr. Symons really runs wild in these "divers small proofs." Junius was an Irishman (itself a mere assumption), and so was William Burke; but so was Edmund and several millions of other men. He was conversant with the Stock Exchange, and so certainly was every second-class politician of the age, for it was the fashionable mode of gambling with those gentry. Junius is also assumed to be a kind-hearted man; so was William Burke—because a little boy liked him, and "children always like warm-hearted people!"

After this specimen of carrying on an induction we may fairly stop, and refer the reader to Mr. Symons's book, which, at least, has the merit of being brief, and which certainly throws light on the Burkes, their family relations, their mode of working, and their characters, although we are bound to say we think it does not dissipate in the slightest degree the impenetrable shadows that still envelop and preserve the secret of Junius.

MASSON'S BRITISH NOVELISTS.

British Novelists and their Styles. By DAVID MASSON, M.A. Cambridge and London: Macmillan and Co. pp. 308.

A GOOD NOVEL, according to the definition of Sydney Smith, is a book which makes you impatient of contradiction, and inattentive, even if a bishop is making an observation, or a gentleman lately from the Pyramids or the Upper Cataracts is let loose upon the drawing-room. Of the bad novel there are such infinite varieties that an apt and pithy definition of it would be no easy matter. Negatively, however, it may be described as a book from which any person, even though not a cleric with an eye to preferment, would gladly turn away to listen to the prosiest bishop on the bench, and whose pages can scarcely be welcomed as an escape from the vatorial experiences of the most talkative Cockney who has made an excursion trip to the Nile. In fact, novelists, above all other writers, seem to have accepted Mr. Thackeray's dictum as literally true. Let them have pen, ink, and paper, and their stock in trade is complete; they are at once ready-made authors.

In the year 1820, when the Waverley Novels were at the height of their popularity, according to Professor Masson, there were but twenty-six different novels, comprising altogether seventy-six volumes, standing upon the shelves of the British Museum. Ten years later the yearly crop of novels gathered into the Museum amounted to a hundred and one novels, or two hundred and five books. In 1850 the yield of novels was ninety-eight novels, or two hundred and ten books; and in 1856, eighty-eight novels, or two hundred and one volumes. We think that the apparent falling-off of novel-writing in 1855-6 may easily be accounted for by the Russian war, the bulletins of which, besides being true, were much more thrilling than any novelist's chamber of horrors. Professor Masson calculates that there may have been in all about three thousand novels, counting not less than seven thousand separate volumes, produced in Great Britain and Ireland since the publication of "Waverley." Such are the statistics of novel-writing up to the year 1856. So far as we have been able to calculate, the annual yield of novels for the last two years has rather increased than diminished; still we believe that any one, by steadily reading two novels per week, and occasionally throwing in an odd one, may in the present year keep himself or herself *au fait* with all published. True that to readers in general the task would scarcely be a very pleasant one; as Falstaff's sack bears pretty nearly the same proportion to his bread that the nonsense does to the sense in the great mass of modern novels. Professor Masson somewhat plaintively adds that his hearers can scarcely have expected him to have read all the seven thousand and odd volumes of British novels; and we do not consider that he is the worse qualified for passing an opinion upon novels in general, though he may not have performed this Herculean labour.

The volume before us comprises four lectures, which, by corrections and additions, have been made considerably to exceed the ordinary limits of such discourses. The opening lecture treats of the nature of the novel, &c. Professor Masson theorises at some length upon the idea that a novel is a prose epic; but, as many an author (like Molière's *bourgeois gentilhomme*, who had unknowingly been talking prose for forty years) has written, and possibly may still write, a novel without knowing that he has also composed a prose epic, we shall not enter into any speculations upon the matter. More's "Utopia," Sidney's "Arcadia," Boyle's "Parthenissa," and even the amatory novelettes of that "warm-blooded little creature" Mrs. Aphra Behn, must necessarily henceforth be limited to a somewhat select audience.

The second lecture treats of the British novelists of the eighteenth century, commencing with Swift and Defoe; the former the satirist, the latter the newspaper reporter or chronicler, of his age. We have an admirable comparison, so far as they may be compared, in these pages between the three contemporary novelists Richardson, Fielding, and Smollett. Professor Masson says of Richardson's "Clarissa Harlowe":

In 1748, however, came forth Richardson's masterpiece, "Clarissa Harlowe"—twice as long as its predecessor, and written in the same form, as a series of letters, and with the same purpose of sustained and serious morality, but so much more elaborately wrought, and reaching, at the close, in the villany of Lovelace and the irreparable wrongs of Clarissa, to such an agony of tragic interest, that the criticism even of Fielding and the other sons of humour was hushed in admiration of the consummate art.

We have ourselves lately re-read this wonderful novel, and scarcely think any praise too great for its merits. The more than Pre-Raffaellite accuracy with which Richardson notes down the veriest small talk and minutest action of any of his more important personages is never tiresome. As they themselves rivet our attention, so everything that relates to them interests us; whereas modern novel-writers, of no mean pretensions either, appear to imagine that they can confer interest upon very commonplace personages by wearisome tattle and gossip about their fancied peculiarities.

Mr. Thackeray has, as Professor Masson phrases it, stretched his hand through the intervening century, and grasped the hand of Fielding, as of the man in that time whom he could on the whole like best. We have no objection whatever to make to Mr. Thackeray's choice; but he might also have stretched his hand to a far better man, and in our opinion nearly if not quite as good a novelist, Smollett. "De mortuis," &c., but undoubtedly Smollett has suffered by constant comparison with Fielding. As novelists we shall not compare

them, only saying that for ourselves, had we the choice, we would rather have written "Humphrey Clinker" than "Tom Jones," and that the broad humour and great abundance of incident and character which is to be found in nearly all Smollett's novels will with many persons fully compensate for the absence of the Cervantic irony and philosophic musing of Fielding, which, admirable as it may be, is somewhat apt to pall at times, when unrelieved by incident and invention. But as men, we far prefer Smollett, with all his Scotch touchiness, to that very free and easy Englishman, Fielding. We can sympathise rather with the former (despite his having a perpetual quarrel on hand), working patiently in his garret for small earnings and owing no man anything, than with Fielding, hunted by bailiffs and writing fulsome letters to Sir Robert Walpole about his own poverty and Sir Robert's liberality, and then, on his suit being unsuccessful, turning round and heartily abusing the bepraised minister. As for Sterne we agree with Professor Masson, that Mr. Thackeray rates his genius far too low; and that "had he been a layman, like Fielding, more might have been pardoned to him, or there might have been less requiring pardon." We venture to disagree with Professor Masson when he says, as to Sterne's personal character, he does not think that Mr. Thackeray is more severe than the evidence warrants. Mr. Thackeray's dictum, that Sterne "was a wretched old scamp—a vain wretch whose cadaverous carcase was only a bale of goods to be consigned to Pluto," appears to us to be not only in very bad taste, but untrue as applied specially to the author of "Tristram Shandy." Poor Fielding, dying of a broken constitution in his forty-eighth year, has "on his manly face the marks of good-fellowship, of illness, of kindness, of care, and wine." So Goldsmith pronounced Sterne to be a "heavy fellow;" and Dr. Johnson, Fielding to be "a rascal." Professor Masson quaintly requests that the reader will be obliging enough to recollect that the third lecture, "On Scott and his Influence," was specially prepared for an Edinburgh audience; and certainly there is Scotticism enough in it to satisfy the most patriotically exacting North Briton. The concluding lecture, on "The British Novelists since Scott," is on the whole a disappointing one, though there is much in it well worth reading. Professor Masson, after suggesting that there is a certain ungraciousness in always contrasting and comparing Dickens and Thackeray, waxes ungracious himself, and gives us a lengthy comparison (which we could well have spared) between these two writers, as "artists" and "ethical teachers," &c. A keen and minute dissection of the works of our two great modern novelists, by the hand of such a skilful operator as Professor Masson, would have been highly interesting; but it is not to be found in these pages. As regards Dickens and Thackeray, the force of panegyric can no farther go than we have it from Professor Masson. He is so charmed with the beauties of our twin novelists, that he has not a single word for their defects. Dickens's caricatures are commended in nearly the same terms as the keen searching portraits of one who, if he does not exactly

Know all qualities with a learned spirit
Of human dealing.

has certainly a tolerably correct insight into many of the qualities which are to be found in men and women of the present day over thirty years of age. There is no intimation that, in Professor Masson's opinion, "Bleak House" and "Little Dorrit" are not in every way as admirable as "Pickwick" and "Nicholas Nickleby;" and we have culled for our special delectation from "Bleak House" the Boodle and Buffy episode, the keen satire of which Professor Masson wonders has not banished "beyond the moon" all nonsense in politics. We heartily wish that nonsense of any kind were so easily banished; and we should henceforth respect the homœopathic system of *similia similibus*. Despite Professor Masson's laudations, we are very often unable to admire the hyper-hysterical pathos which is tenfold worse than any of the kings or queens of Euripides, with their rags and tears; and Dickens's landscape-painting reminds us too much of the "rus in urbe."

The following is, we think, true enough:

In the mere matter of literary style there is a very obvious difference. Mr. Thackeray, according to the general opinion, is the more terse and idiomatic, and Mr. Dickens the more diffuse and luxuriant writer. There is an Horatian strictness and strength in Thackeray which satisfies the most cultivated taste and wins the respect of the severest critic; but Dickens, if he is the more rapid and careless on the whole, seems more susceptible to passion, and rises to a keener and wilder song. Referring the difference of style to its origin in difference of intellectual constitution, critics are accustomed to say that Thackeray's is the mind of closer and harder, and Dickens's the mind of looser and richer, texture—that the intellect of the one is the more penetrating and reflective, and that of the other the more excursive and intuitive.

We think there are very few cultivated readers who will not, on the whole, greatly prefer the style of Thackeray to that of the author of "Little Dorrit."

Professor Masson goes on to say:

The Administrative Reform Association might have worked for ten years without producing half of the effect which Mr. Dickens has produced in the same direction, by flinging out the phrase, "The Circumlocution Office." He has thrown out a score of such phrases, equally efficacious for social reform; and it matters little that some of them might turn out on inquiry to be ludicrous exaggerations.

It matters a great deal, we venture to think, that nearly every one of Mr. Dickens's attempts at social reform are "ludicrous exaggerations," and we are afraid that his would-be thunders are much more harmless than the Professor supposes. Professor Masson gives some

good advice to lady novelists, though he only takes the most cursory notice of perhaps the best novel (next to "Vanity Fair") written during the last half-century, "Jane Eyre." Some of the plaudits lavished on the works of Dickens and Thackeray would not have been amiss here.

On the whole, we think the present volume of essays inferior to those previously published by Professor Masson, though at the same time they will well repay a careful perusal. The honey in this book is somewhat cloying; and a slight infusion of gall would not only have made the critical mixture more truthful, but also more acceptable to the living authors criticised, who, we should imagine, can scarcely believe all their works to be of exactly equal value.

LUXIMA THE PROPHETESS.

Luxima the Prophetess. By SYDNEY LADY MORGAN. London: Charles Westerton. pp. 330.

IT IS, AS WE ARE TOLD, within the resources of chemistry so to rarely and condense the body of a huge ox, that it may be readily contained within a space not larger than an ordinary-sized snuff-box, and yet so that none of the juices and nutritious qualities of the beef shall be lost. It is equally within the resources of art, at least if we may take this book for an example, to condense three goodly-sized volumes into one small one, which shall still be of the weakest literary quality. Forty years ago appeared a three-volume novel, under the title of "The Missionary," which just before her death Lady Morgan greatly curtailed, and rechristened with the name of "Luxima."

In giving a brief sketch of "Luxima" we do not pretend to estimate its literary value at a high rate; but it is interesting as having been one of the earliest productions of the lamented authoress, and the very latest on which her pen was employed before her death. Nor can we acknowledge as real the value which the editor, in his preface, claims for the story; namely, that "it vividly portrays the scenery, the manners, customs, and, above all, the religion of that portion of the Indian empire to which it relates." The portraiture of the scenery, manners, &c., may be very vivid, but, in our opinion, is very far from being correct; and we should just as soon think of recommending to our readers the forgotten travels of Prince Puckler-Muskau as a trustworthy guide-book to Ireland as of allowing that Lady Morgan's "Luxima" may be consulted on Indian scenery, customs, &c. As to the editor's strong point, namely, the correctness with which the authoress portrays the religion of India, we can only say that we have Suttees and Fire-worshippers, Quietism, Brahminism, and Jesuitism, all hazily fused together, and making confusion worse confounded. Still the book has its merits. There is a picturesque freshness about some of its descriptions which it would not be easy to excel, and the naive warmth with which the Cashmire prophetess allows her Platonic affections to glide into a passion fierce as an Indian summer heat is amusing, and not perhaps unnatural, if we get over certain minor difficulties of introduction, &c. In a word, then, though Luxima's name might easily have been Lucy, and though the descriptions of Indian scenery would often, by the change of a few words, do duty in an Irish novel, we think our readers might find far less interesting books in the circulating library than "Luxima," especially if they skip, as we advise them to do, all the ponderously incorrect disquisitions on the varieties of Indian religions, &c. The plot is simple enough. A certain Portuguese priest, Father Hilarion, determines to go as a missionary to India. He is, of course, all that a model priest should be, tall, good-looking, of noble birth, with a genius that is only surpassed by his piety. Arrived at Agra, a twelve-year-old budlow on the Indus receives our travelling apostle, and conducts him in safety to Lahore; there he determined to remain until he had made himself master of the dialects of Upper India, which he manages to do in so brief a period of time that his success may well put to the blush the most earnest exertions of the cleverest Indian civil servant that ever eat the Company's salt. Next, the guru, or bishop, of Cashmire visits Lahore, and here Luxima makes her first appearance.

The acclamations which had rent the air on the appearance of the Guru died softly away as the palanquin approached. An awe more profound, a feeling more pure, more sublimated, seemed to take possession of the multitude; for, indistinctly seen through the transparent veil of the palanquin, appeared the most sacred of vestals, the Prophetess and Brachmachira of Cashmire. Her perfect form, thus shrouded, caught, from the circumstance, a mysterious charm, and seemed like one of the splendid illusions, with which the enthusiasm of religion brightens the holy dream of its votarist, or like the spirit which descends amidst the shadows of night upon the slumbers of the blessed. Considered as the off-spring of Brahma, as a ray of the Divine excellence, the Indians of the most distinguished rank drew back as she approached, lest their very breath should pollute that religion of purity her respiration consecrated; and the odour of the sacred flowers by which she was adorned was inhaled with an eager devotion. The venerated palanquin was guarded by a number of pilgrim women, and the chief castes of the inhabitants of Lahore; while a band of the native troops closed the procession, which proceeded to the Pagoda of Crishna.

This phoenix of heterodox feminine hierarchs the Father Hilarion of course determines to convert, and in doing so falls in love with the lady, who, nothing loth, returns the compliment:

Luxima, moved by his agitation—tender, timid, yet always happy and tranquilly blessed in the presence of him, the idol of her secret thoughts, and fearing only those incidents which might impede the innocent felicity of being near him—endeavoured to soothe his perturbation, and, taking his hand in hers, and bending her head towards him, she looked on his eyes with innocent fondness, and her sighs, sweet as the incense of the evening, breathed on his burning



Truly & respectfully
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cheek! Then the sacred fillet of religion fell from his eyes; he threw himself at her feet, and, pressing her hands to his heart, he said passionately, "Luxima, tell me, dost thou not belong exclusively to heaven? Recall to my wandering mind that sacred vow, by which I solemnly devoted thee to its service, at the baptismal font! O my daughter! thou wouldst not destroy me? thou wouldst not arm heaven against me, Luxima?"—"I!" returned Luxima, tenderly, "I destroy thee, who art dear to me as heaven itself!"—"O Luxima!" he exclaimed in emotion, "look not thus on me! tell me not that I am dear to thee, or—" At that moment his rosary fell to the earth, and lay at the feet of the Indian.

The course of true love, as usual, does not run smooth; and, after numberless adventures and hairbreadth escapes, Luxima and her priestly lover fall into the hands of the Inquisitors, and are sentenced to be burned. They manage to escape; but, unfortunately, Luxima is mortally wounded, and Father Hilarion henceforth leads the life of a hermit in the "Grotto of Congelations."

They [the natives] pointed it out to strangers as a place constructed by magic, which for many years had been the residence of a recluse, a stranger, who had appeared suddenly among them—who had been rarely seen, and more rarely addressed—who led a lonely and an innocent life, equally avoided and avoided—who lived unmolested, awakening no interest, and exciting no persecution. "He was," they said, "a wild and melancholy man, whose religion was unknown, but who prayed at the confluence of rivers, at the rising and the setting of the sun; living on the produce of the soil, he needed no assistance, nor sought any intercourse; and his life, thus slowly wearing away, gradually faded into death."

With the commencement of the seventh month of the year come the Quarterlies. The *Westminster Review* opens with a well-written philosophical article on "What Knowledge is of most worth." The writer shows, curiously enough, that among mental as among bodily acquisitions the ornamental comes before the useful; and that in the treatment of both mind and body the decorative element has continued to predominate in a greater degree among women than among men. We wholly agree with the writer as regards the general education of women; that accomplishments immensely preponderate; and this the time spent, or rather wasted, on dancing, the deportment, the piano, singing, drawing, pretty clearly testifies. We think, however, that he is rather too severe in speaking of the dress of women. Now that tight-lacing is no longer in fashion, and that a certain unsightly artificial protuberance has been generally discarded, we consider that—despite the lavish use of ear-rings, finger-rings, bracelets, chains, &c., and the occasional use of paint—women have managed tolerably well to unite the useful with the ornamental; and we assert that certain portions of men's dress might be made not only more becoming but more comfortable. We never can think of the detestable hats in use without remembering the appellation by which an amusing Eastern traveller tells us he was generally known, viz., "the father of a pot." This article will well repay careful perusal. We have next a paper on "Jowett and the Broad Church." With all due respect for Professor Jowett, we scarcely agree with the writer in thinking that he may be entitled the foremost mind in the Anglican Church. "The Influence of Local Causes on National Character" will be studied with great interest by readers of Mr. Buckle's "History of Civilisation in England." "The Life of a Conjuror" is a light and amusing article having Robert Houdin as its theme. We have next a long article on that political enigma, the future government of India; with the history of which country, financial and statistical, the writer seems well acquainted. "Recollections of Alexander von Sternberg," "The Roman Question," and "Austrian Intervention," conclude a most vigorous number of the *Westminster Review*.

The *London Review* for this quarter contains ten articles. Among these we would especially note "Geoffrey Chaucer," "The Wye," "Language and Grammar," and "Popular Education." That on "the Wye" is a delightful article, and most of the others are carefully written and suggestive. We should perhaps—though we are not urging this as a fault—have liked a greater admixture of the gay with the grave, as all the articles, excepting perhaps the second, are on somewhat serious subjects; and July makes many readers a little lazy. We must not omit a word of commendation for the concluding paper, on "Rome and the Papal States."

The second number of *Bentley's Quarterly Review* is continued with a vigour and skilful choice of subjects which show that it aspires to no second place amongst its tri-monthly contemporaries. The opening article on "The Faction Fights" has a "slashing" vigour about it which reminds us of the *Edinburgh Review* in its best days. The political character of Mr. Gladstone is admirably drawn in a dozen lines. Next follows an interesting article on Lord Cornwallis, called forth by Mr. Murray's publication of the correspondence of the first Marquis. The next paper, on "Modern German Philosophy," opens with the posing query, "Can German philosophy be made intelligible to English readers?" a query to which the writer hesitates to give a decided affirmative. Though the article covers less than twenty pages, it throws considerable light on the glimmering twilight of modern Teutonic metaphysics. Next follows an admirable criticism on "Adam Bede" and recent novels. Perhaps, however, the gem of the number is the article on "Popular Preaching," which we would heartily advise a good many modern preachers, popular and unpopular, to read, mark, learn, and inwardly digest. Mr. Bellew, in particular, is criticised with a caustic though righteous severity, which will astound some of that gentleman's admirers. The writer, admirably and with unsparring hand, dissects the tawdry metaphor and sham pathos of the pastor of St. John's Wood Chapel. The writer justly adds: "The power of eloquence to reach the unconverted heart is, as far as possible, renounced by the English Church. Meanwhile, a Bellew, by meretricious art, and a Spurgeon, by abusing nature, usurp the influence which should of right belong to abler and more discreet and learned ministers." We do not know whether it will be consolatory or otherwise to the orthodox to know that, if the Church of England "cannot boast of the allegiance of Mr. Spurgeon," it has a capital imitation of him in the Rev. Mr. West, Rector of Winchelsea. Next, the writer of the "Drama of the Day" assures us: "For our part we are persuaded that Mr. Tom Taylor's 'Still Waters Run Deep,' or his 'King's

Rival,' contains more genuine dramatic merit than two-thirds of the plays of the eighteenth century." It may be so; but we think that the French authors from which Mr. Taylor borrowed each of these pieces are at least entitled to some of the praise lavished on the gentleman who at all events can borrow to some purpose. The article concludes with an elaborate encomium on the art of borrowing from French authors in general, somewhat Jesuitically ignoring the point as to whether borrowers should not acknowledge their obligations. "Protection to native industry" may not be wanted; but at least let our enterprising free-traders—if they do not wish justly to earn the name of freebooters—not pretend to be the original producers of imported goods. The article before us is a good one, but not improved by its laudations of dishonest plagiarism. "France," "Art Exhibitions of 1859," and "The Campaign in Italy," make up a Quarterly on the whole worthy of the highest praise. We may add that the article on France is a very remarkable one, evidently from the pen of a writer who is well acquainted with his subject, and who has studied closely the various phenomena of modern French politics.

The *Eclectic* for this month opens with an article on "Roman Catholicism in Great Britain and Ireland," which will certainly please, if it do not too much alarm, Messrs. Newdegate and Spooner. For ourselves, we admit that our powers of credulity are equally balanced between the squaring of the circle, the sea-serpent, and the progress of Popery in this country. "The Roman Question" in this magazine is at least as carefully handled as any of the other myriad reviews on the same subject that we have read elsewhere. "Human Caloric" is not less amusingly written than correct; and if the writer of the pleasant paper on "A Gossip about Edinburgh" can guarantee all he advances about the summer beauty of fair Edina, we pity the independent British traveller who has the folly to go elsewhere. The article on "Degeneration" enters into some alarming statistics, which are, at all events, tolerably true as far as regards dwellers in towns. For our own part, we cannot help thinking that persons too lightly ignore such deductions as we have in the paper before us. The degeneration of the human race in those modern inventions, manufacturing towns, is far more rapid than is generally acknowledged. We have also in the *Eclectic* a continuation of "Town and Forest," "The Stereoscope," and "The New Ministry."

Bentley opens with an article on "Here and There," which, taking up many waifs and strays, is not complimentary on the way in which the "Recollections of Samuel Rogers" has been edited. "The Donkeyshire Militia" is amusing, though somewhat exaggerated. "Vidocq's Visit to the Country," by Walter Thornbury, is scarcely as brisk as the verses of that writer usually are. The name "Mingle-Mangle" is the worst thing about "Monkshead's" article on "Historical Novels." "Our National Defences" shows fairly that the present attitude of Great Britain is neither dignified nor satisfactory. We have also the story of "Francesco Novello da Carrara," "The Maze," "Italy in 1848," "Romance and Reality," and "Gurney."

The *Constitutional Press* for July contains continuations of "Hopes and Fears" by the author (or rather authoress) of the "Heir of Redclyffe," and of the biography of Mr. Charles Kean; both of which papers will repay perusal. "M. Tricoupi on the Greek Revolution" furnishes materials for an interesting article, and we quite agree with the writer in exhorting forward students, who have left the universities, to overcome the comparatively trifling difficulties which modern Greek, in its changes from the ancient, presents, and to read M. Tricoupi's volume in the original. Mr. Owen Maddyn gives us a fresh instalment of life-like pictures from the interior of the House of Commons. In the "Chapter on Light Literature" the writer seems to look quite as much to the publisher and to what is published; and if we readily agree with him in thinking that "Miriam Copley" is exceedingly bad, we are quite unconvinced by all his panegyrics that "Almack's" is at all better. The other articles have somewhat too strong a savour of ultra-Toryism to suit our palate, but otherwise the *Constitutional Press* is sufficiently well written and readable. "Tory Suppers," however, bears a faint resemblance to the dullest numbers of the "Noctes Ambrosianæ," principally by its unceasing abuse of Whigs and all their belongings.

The *Scottish Review*, another quarterly journal, opens with a sensible article on that now imminent and important question, "Epidemic Diseases, and their relation to the Sanitary Condition of our Great Cities." This is followed by a review of Mr. Blanchard Jerrold's life of his father, written in a kindly and appreciative spirit; a timely paper containing some "Facts about Sardinia;" an article on "Novels, Novel Readers, and Novel Writers;" and a review of Mr. Edwards's work on Public Libraries.

The *Journal of Psychological Medicine and Mental Pathology* for the quarter opens with the customary psychological quarterly retrospect, in the course of which some useful lessons are derived from Robert Houdin's "Confidences." The subjects of the articles are varied, and all interesting—Sir William Hamilton's Lectures on Metaphysics; Pauper Lunacy; Principles of Early Mental Education; proposed Legislation in Lunacy; Dante, a Psychological Study; the Law of Lunacy and the Condition of the Insane in Scotland; and a minute report of the medico-legal trial, "Terrington v. Terrington and Johnson," tried before the Judge Ordinary, at Westminster, in May last.

We have also received: *The Poetical Works of Thomas Moore. Part IV. (Longmans.)*—*An Inquiry into the Origin of Disease, and an Attempt to Establish Certainty in Medicine. By a Practical Hygeist. (Published by the British College of Health.)* pp. 64.—*The Wild Flowers of England. By the Rev. Robert Tyas. Parts XIV. and XV. (Houlston and Wright.)* *Kingston's Magazine for Boys. No. V. (Bosworth and Harrison.)*—An agreeable miscellany, full of just that sort of matter which most delights the young, the sportive, and the adventurous.—*Moore's National Airs. No. II. Edited by C. W. Glover. (Longmans.)*—*Rest before Labour: a Sermon by John Jackson, D.D. (Skeffington.)*—The second part of the *History of the Great French Revolution. By M. A. Thiers. (Bentley.)*—Part IV. of *Routledge's Illustrated Natural History. By the Rev. J. G. Wood, M.A. (Routledge)*—containing the order *Felicia*, and admirably illustrated.—Part XL. of *Routledge's Shakespeare. Edited by H. Staunton (Routledge)*—containing a continuation of "Hamlet," down to the fourth act.

FOREIGN LITERATURE.

FRANCE.

Notes from Paris on Literature, Art, the Drama, &c.

Paris, July 5.

M. HIPPOLYTE FAUCHE not long since enriched our store of Sanscrit translations by a version of the poem of "Rāmāyana," by Valmiki, whom M. Fauche calls the *Virgil* of India; he has now conferred a further benefit on literature by a translation of the works of Kālidāsa, surnamed *Ovid* by his admiring student. The work when complete will be in two volumes; the first, just published by A. Durand, contains: "Vikrama and Ourvaci," a drama in five acts; the "Tilaka d'Amour"—the word *tilaka* meaning a mark or marks made on the forehead and between the eyebrows, either by way of ornament or as distinguishing the sects—a collection of fugitive pieces; "Le Ragou-Vanča, that is to say, the line or race of Raghou, a historical poem in nineteen cantos; and "Le Mégha-Douta," or Cloud-messenger, an elegiac poem. Our space will not permit us to analyse the drama of "Vikrama and Ourvaci," which, M. Fauche says, might be played to a Parisian audience as a fine specimen of the Indian drama, resembling rather a comic opera on account of the alternation of dialogue and songs, and the mingling of dance, pantomime, magnificent decoration, and ingenious machinery. The prologue might almost have been written by Shakspeare; it runs thus:

Be pleased, gentlemen, to lend an attentive ear to this work of Kālidāsa, not only out of the natural politeness that distinguishes kind people, but also from the regard due to a happily chosen subject.

The concluding passage of the play, too, may be quoted as being as applicable to our age as to that of Kālidāsa:

May these two blessings, difficult to join together, and which now generally exclude each other, namely, riches and poetic genius, be united for the welfare of honest men. May every man overcome the difficulties that beset him; may every man see his possessions prosper; may every man obtain the objects of his desire; may every man enjoy pleasure for ever.

The "Tilaka de l'Amour" is a collection of very short poems, which remind one somewhat of the epigrams of Martial. The following are amongst the best: "How is it, my love, that Nature, having made thy eyes of the blue lotus, thy teeth of jasmine, thy lips with the young bud of the rose, should have made thy heart of stone?" "The germ of the flower is said to be contained within the flower, although we do not see it. How is it, my beautiful child, that thy two blue lotus eyes were born in the white lotus of thy countenance?" It would be very difficult indeed to convey an idea of the peculiarities of the other poems, but the perusal of M. Fauche's translation of the works of Kālidāsa creates a high sense of the genius of the Indian *Ovid*.

The name of Villemain attached to a new work is a password that never fails to secure attention. Few men have done more for the literature of their own country, both in an historical and critical point of view, than M. Villemain; and his labours in other paths, although not so extensive, have been great and useful. He has introduced us to the Republic of Cicero; he has given us brilliant essays on Herodotus, Lucretius, Lucan, Tiberius, and Plutarch; he has made his countrymen acquainted with Shakspeare, Milton, Wycherley, Young, Pope, and Byron; and he has just now produced a work of which the first volume has been recently published by Messrs. Didot and Co., which, when complete, will contain a new translation of the Odes of Pindar, prefaced by an essay on the genius of Pindar, and upon lyrical poetry in connection with the moral and religious elevation of the people. The first volume is entirely dedicated to this prefatorial essay, and is complete in itself. M. Villemain introduces his readers to an acquaintance with the genius of Pindar, in the first place, by reference to Bossuet, whose works, he thinks, present many analogies of style with those of the ancient lyrical poet. He dwells on the Oriental character of lyrical poetry as exhibited in the ode of the Hebrews, and traces its development in the Iliad and Homeric ballads, in the fragments of Archilochus, and in fact throughout nearly the whole range of the Hellenic anthology. He then follows its course in the productions of Catullus, Lucretius, Horace, Seneca, and other Latin poets. The latter half of the volume is dedicated to the consideration of modern lyrical poetry, which M. Villemain considers to date from the rise of Christianity in Rome, and he follows it throughout the works of the Italian, Spanish, English, and French poets. The view taken by M. Villemain of English poetry is not from an English point of view, but it exhibits all the qualities of an honest critical mind and a highly cultivated intellect. He speaks of our heroes with great veneration, and at the same time with perfect independence; he is well informed as to the estimation in which they are held amongst us, and, while he is ever ready to echo their praises, he does not flinch from putting in his protest against the popular verdict whenever it does not coincide with his own matured opinion. Such criticism, it is almost needless to say, is far more valuable than the echo of stereotyped phrases, which so often passes current amongst French writers. Englishmen will frequently disagree with M. Villemain's opinions, but they cannot complain of the spirit in which they are given forth; and the study of his remarks will be highly interesting as affording what is so difficult at all times to obtain, a clear view of ourselves from a point beyond our own intellectual circle. M. Villemain quotes as instances of true lyrical poetry the love songs of Marlowe (whom he calls the English *Æschylus*), the "Ajax Furioso" of Shirley, the "Vision" of Cowley, and the Prayer of the Angels in the presence of the Almighty, and the Nuptial Hymn of the "grand Milton himself." He laments the sad use to which poetic genius was put in the time of Dryden, and says that he alone of his contemporaries could shake off the faults which generally beset his muse, and rise to the height of the true Pindaric verse in his Ode to Saint Cecilia. For the "pretended Pindarics" of the age of Anne he has, in general, little admiration. Gray is one of M. Villemain's chief favourites. "That beautiful Greek poetry,"

he says, "so neglected generally, so badly understood, and so disfigured by Voltaire in his prefaces and tragic imitations, Gray knew thoroughly as an antiquary, an artist, and a poet." The effect of the French Revolution upon the poetry of England, amongst other countries, naturally attracts the attention of M. Villemain, who, in speaking of Coleridge's early productions, says: "He, like Alfieri, like Monti, like so many other foreigners, was intoxicated with the first wine of the French Revolution. He was more declamatory than he was eloquent; he had more emphasis than poetry." But, he adds, he "attained to true lyrical beauty in his recollections of the Alps and of Germany, and of the magnificent landscapes and simple virtues of the Swiss; in his grief, when he sees the liberties of the latter threatened by the republican invasion of France, and in his indignation, his furious resistance, when he dreads for England the same menace and the same profanation." M. Villemain translates entire, and with great spirit, Coleridge's protest against the invasion of Switzerland. He examines with great critical acumen the beauties and the blemishes of his genius, and, speaking of his German and Scotch inspiration, concludes that, "together they made of him a poet that cannot be forgotten." In the chapter which treats of English poetry, M. Villemain closes with one of the most touching memorials ever penned, to the memory of Bishop Heber, whose life and genius indeed were worthy of such an eulogium. Our space will not permit us to dwell longer on M. Villemain's work, and we could not say less of so delightful a production of the Nestor of French literature, whose light continues to burn so brightly in the sad atmosphere of gloom that overhangs and almost stifles the literary genius of France.

M. Charpentier, the well-known publisher, presented a complaint to the Tribunal of Correctional Police against the editors of the *Chronique Parisienne* and of the *Messenger de Paris*, and the printer of the two journals, for literary piracy, in having produced in those journals a letter by the late Alfred de Musset, entitled "Un Souper chez Mlle. Rachel," which letter, giving an account of a supper with the tragic actress one night after her performance of "Tancrède," was his, Charpentier's, property, he being the sole proprietor of all the works of De Musset, and had been published by him in his periodical *Le Magasin de la Librairie*. The tribunal found that the editor of the first-named journal had reproduced the letter without permission, and it fined him 100*fr.*, and ordered him to pay 200*fr.* damages. As to the other, it found that he had only produced in the *Messenger* extracts from the letter, and had acknowledged the source from which they were taken; it therefore said that he had done Charpentier no real injury, and dismissed the complaint against him.

A case tried here the other day exhibits at once the justice of the law of France as regards literary property, and the necessity that exists for its interference. M. Alexandre Dumas, the prolific, started a weekly periodical called the *Le Caucase*, devoted entirely to the account of his travels in that part of the world. In this journal he gave the narrative of the captivity of a Russian princess with her daughters and their French governess, who were detained nine months by Schamyl. A relative of the latter lady published an account of this incident; and M. Alexandre Dumas was proved to have quoted many passages "servilely," as the phrase runs in the judgment, from the above work, and in many other instances to have borrowed largely with trifling alterations, and all without acknowledgment. M. Merlieux, the author of the narrative, caused the numbers of the *Caucase* to be seized, and brought an action for damages. M. Dumas' defence was that the matter was common talk all over the Caucasus, and that he had received the account from the princess's own lips, and that the latter had also given him a manuscript account written by the governess. The tribunal decided that M. Dumas had been guilty of direct and extensive plagiarism, fined him, as well as the editor and printer of his journal, 100*fr.* each, and the publisher 25*fr.*, and ordered them conjointly to pay Merlieux 500*fr.* damages. These sums seem small; but their moderate amount, and the promptness with which justice is rendered in such cases, are high recommendations.

The theatres present very little interest at a time when their atmosphere makes it a positive punishment to pass the doors. Two or three new farces and vaudevilles have appeared, but nobody goes to see them. The only kind of entertainment that will draw an audience now is a military spectacle, and to witness this the men of the faubourgs, the *ouvriers*, the soldiers, and the *gamins* will sit for five hours in the simplest costume permitted in public, namely, shirt and trousers, and applaud and shout till they are red as peonies in the face, and, as Robson says in "To oblige Benson," "wet through with emotion." The Gaîté heretofore has been the favoured resort of this class, but the Porte St. Martin is now sharing the spoil. The new piece brought out at the latter theatre, a few days since, is, "La Voie Sacrée," the title being taken from an expression in the Emperor's first address to his army in Piedmont. It is the joint production of four authors. The drama partakes somewhat of the allegorical, two of the principal characters being intended to personify Italy and Austria. The flogging of a *marquis*, in public, in Milan, is made the exciting cause of a rising of the people, which is put down with frightful cruelty; after which France appears as the avenging angel, and the several victories, even down to that of Solferino, are celebrated by scenes or cantatas. The landing at Genoa, the battle field of Magenta, and the entry into Milan, are admirably arranged scenes. And another, in which the Zouaves are all dressed in virgin white for the fête of the *Rosière*, when the best-conducted young woman of a village, who always happens to be the prettiest also, is crowned with a wreath of "maiden's-blush," is intensely comic. Madeleine the Vivandière supplies the romantic portion of the plot very effectively; and the dancing, excellent of its kind, of Mme. Montplaisir almost gives one a fever, so terrible is the energy displayed.

THE DRAMA, ART, MUSIC, SCIENCE, &c.

THE DRAMA.

ANOTHER NEW AND ORIGINAL PIECE from the French, never acted (in this country), was produced at the Strand Theatre on Monday evening. It is by a gentleman who has given several pieces with the same kind of originality to the English stage—Mr. Palgrave Simpson—and is entitled "A School for Coquettes." Independently of its being taken from a French piece, entitled "La Marquise Senneterre," the incidents have been many times used on the English stage; and the plot is the old, old tale of a husband forsaking a good quiet wife, to intrigue with a showy coquettish widow; of the wife running to the coquette for advice, and receiving instructions from her in the art of piquing the fancy and rousing the slumbering passion of the husband by assuming the gaiety and arts of an *intriguante*. This situation has been on the English stage ever since Murphy's "Way to keep Him;" but such is the inveterate habit of stage robbery, that even then it was taken from an old French comedy entitled "Nouvelle Ecole de Femmes," mingled with another entitled "Le Préjugé à la Mode." To whom the respective French authors are indebted it does not appear; but very likely to the early Italian and Spanish drama or *nouvellettes*—so rare is invention. It may indeed be said that such situations are common property, and that the mode of using them is the only test of the merit of the dramatist. This minor kind of invention, however, which is only an enlargement of an idea, and not the creation of one, cannot certainly give the dramatist claim to one of the first qualities of his art—lively inventive faculties. A very recent instance of the use of this situation may also be found in Mr. Stirling Coyne's comedy of "Everybody's Friend;" where we also find a frolicsome widow, *Mrs. Swansdown*, much of the same kind as that which Miss Swanborough performs in this comedieta. We imagine, however, that Marion de l'Orme, in the French piece, is the origin of this last character; but as the English stage and an English audience have not yet learned to listen with pleasure to the insidious excuses, the Parisian dramatists delight in urging for want of female chastity, and as yet there is no confusion between the Beau Monde and the Demi Monde in this country, the French courtesan is supplanted by an English lady of quality, *Lady Amaranthe Allouill*. This transposition breeds the usual dislocation of manners, which we had to notice as so remarkably prominent in the close translation of "The House? or The Home?" Much that was true of the French courtesan is quite out of place in an English lady. The time, however, has been carried back to the coarser period of the commencement of the last century; but even when ladies allowed beaux to crowd round them at the toilette, they certainly preserved a little more reserve. *Lady Amaranthe*, the coquette, was pleasingly rendered by Miss Swanborough, who was charmingly dressed, and whose quiet and ladylike manners gave importance to the character. Otherwise it is not a very remarkable character, for her taste is not shown to advantage, either by her real passion for a married man she supposes to be a portrait painter, or by her encouragement of two numskulls, the one old and stupid, and the other young and idiotic. Miss M. Oliver made some sensation in the young wife, simply because she threw an earnest feeling into it, and contrasted her assumed frivolity and affected indifference to her husband with her real jealousy and devotion. The actors by no means shone, and were much indebted to the lively actresses, including Miss Lavine, as a waiting-woman, for the words of their parts, being frequently at fault. Mr. Parselle enacted a baronet disguised as a portrait painter, first flirting, nay, seeking an intrigue with the coquette, but ultimately recalled to his affection for his wife. This part was neither strong enough to be interesting nor light enough to be amusing, and Mr. Parselle rendered it with such neutral tints that it produced little effect. Mr. W. H. Swanborough makes the great mistake of thinking it easy to perform silly gentlemen on the stage. In our long dramatic experience we have seen but few actors arrive at perfection in this really difficult line of acting—Farley and Jones being of the few. As it is much easier to imitate grave than lively manners with effect, we advise this good-looking young man, but very indifferent actor, to study the easiest models until he gets some command over his art. Mr. Bland performed an old beau with much stage tact. The piece was successful, and is very nicely put on the stage, and very carefully dressed; but it is of too high a cast for any but very first-rate actors, and they probably would think it scarcely worthy of their powers. The ladies, however, if they had been better supported, would have made it pleasant and piquant.

On Thursday evening Mr. and Mrs. Henri Drayton made their appearance at the Adelphi in what is termed a drawing-room opera, entitled "Never Judge by Appearances." Drawing-rooms, we really imagine, are a good deal slandered by the various persons who undertake to provide amusement especially for them. If absolute inanity and a perfect freedom from all vivacity of idea are wanted to be represented, it must be sought in what is termed a drawing-room entertainment; but as we do not believe that this portion of our dwellings is more especially peopled with idiots than any other, we do not believe that the entertainments are adapted for them. If they are, all that we can say is, that we should prefer to see a back parlour entertainment, or even a front kitchen one. The utter nonsense of the libretto of this operetta is not worth repeating, and all that can be said for it is that it contains some pretty airs, which Mr. and Mrs. Drayton give with effect. If they would confine themselves to singing, and abandon the dialogue portion, we must think their entertainment would have a much better chance of becoming popular. They both sing agreeably, dress well, and are pleasing in style; but here our approbation must end. In a better medium, perhaps, the deficiencies of acting would not be so apparent.

ART AND ARTISTS.

THE BRITISH INSTITUTION—No. III.

GAINSBOROUGH (continued).

FREE, IN THE PRIME OF MANHOOD, with an increasing reputation and a fine income, Gainsborough sets up his easel in Schomberg House. Pall-mall, part of which he occupies, but pays therefor three hundred per annum. During his past life in Bath, he had become the fashion, and had painted many of the celebrities and *élite*; but greater honour was in store, for George III., who had admired the efforts of his brush, allowed not many months to elapse ere he sent a summons for Gainsborough to attend at the Palace, and many portraits of the Royal family resulted. Now peers and commoners flocked to his rooms. This prosperity enlarged the capacity of satisfying the ever-abiding desire of the painter to aid his brothers, both of whom came sometimes to visit him, and neither, we may be sure, were allowed to depart empty-handed. In consequence of a dispute between Reynolds, Gainsborough, and Dance, he did not contribute to the Royal Academy from 1773 till 1777, and during the latter year, amongst the Royal portraits, he probably painted No. 97, in the Middle Room, "Duke and Duchess of Cumberland and Lady Elizabeth Luttrell." In 1778, however, he contributed to the exhibition No. 94, in the same room, "Portrait of the late James Christie, Esq.," and also most likely that portrait in the South Room (149), "Georgiana Duchess of Devonshire." We say this, because he painted the beautiful Duchess several times, and because Horace Walpole, in speaking of a portrait of the Duchess by Gainsborough, called it "very bad and washy," an opinion with which we completely coincide. In 1779, he writes to his sister, saying, "My present situation with regard to encouragement, &c., is all that my heart can wish, and I live at a full thousand pounds a year expense." He was a frequent visitor at the Palace, and painted all the members of the Royal family, with the exception of the Duke of York. This exception is in every way remarkable, and can only apply to the exhibition, for there is now in the possession of Mr. Hogarth, in the Haymarket, one of Gainsborough's finest portraits, an unfinished three-quarters of the Duke of York, aged seventeen—Mrs. Gainsborough stating (when she sold it, after her husband's death) that Gainsborough was so partial to the picture, that he never would touch it again or part with it. In 1780, the picture "Horses Drinking at a Fountain" was sent to the exhibition with five other landscapes; and it may also be about this period he "laid in" that portrait (No. 139) of his daughter Mary, who this year married surreptitiously her father's friend and boon companion, John Christian Fischer, the celebrated hautboy player. In 1781 he sent to the Academy two out of the only four seascapes he ever painted. Speaking of them, Walpole says, "Gainsborough has two pieces with land and sea, so free and natural that one steps back for fear of being splashed." So truly does No. 134, "Sea-shore, with figures," fulfil this feeling, that we ascribe it to that date. For exhibition, in the year 1782, he sent amongst other works the now world-wide celebrated picture of a "Girl and Pigs;" and though the painter asked but sixty guineas for it, so delighted was Reynolds with it that he gave Gainsborough one hundred, and this is the artist's receipt for it:

Received of Sir Joshua Reynolds, One hundred guineas in full for a picture of "A Girl with Pigs" and all demands.
£105.

THOMAS GAINSBOROUGH.

This subject was evidently a favourite with the artist, for he repeated the work four times.

In 1783, he contributed no less than twenty-six works! Fifteen of them being three-quarter representations of the Royal family! In 1784 the Royal Academy lost altogether the aid of Gainsborough as a contributor to the annual exhibition in consequence of their refusing to hang one of his works as he desired. Henceforward he exhibited his works in his own house in Pall-mall. During the summer months he had lodgings at Richmond, and on one occasion, when out walking, met with a peasant boy, one "Jack Hill," and from this child the artist painted some of his most beautiful pictures, although No. 157, "A Peasant Boy," can by no means be deemed such, yet that also was painted from Hill. To this period, judging from the work, belongs the portrait of his daughter Margaret; her sister Mary died in 1826, and she a few years before. It was one of Gainsborough's peculiarities that he never signed or dated any of his oil-pictures, but it is believed that in 1786 he painted "View in the Mall, St. James's Park." All who have seen this picture declare it to be one of his very best works; it includes about twenty figures, and the painter has introduced his own portrait sketching the gay assemblage.

In the early part of 1787 Gainsborough painted the celebrated and unfortunate picture of "The Woodman in the Storm." It remained unsold up to the day of his death, though he only asked one hundred guineas for it; yet no sooner was he dead than the Earl of Gainsborough bought it for five hundred. This picture was subsequently destroyed by fire at Eaton Park; but, fortunately, there exists a most exquisite copy of it by his nephew, G. Dupont, most likely made that Simon might engrave from it, which engraving was executed in 1790. We saw this gem some short time since in the possession of Mr. Henry Palmer, but are given to understand that it is now in the possession of Mr. John Brett, of Hanover-square. It was exhibited in this same gallery in the year 1814 by Archdeacon Markham. Another of his finest and still later works is No. 93, "The Cottage Door," in the Middle Room. And now let us look at his fine though unfinished portrait of his still handsome wife, No. 135, and also No. 173, a beautiful beginning likewise of his daughter Margaret; and, after them, at the painter's own portrait, by himself, No. 114, which is about one of the very weakest works he ever executed; and then at Zoffany's wonderful sketch of him in oil. We had nearly forgotten to draw attention to two animals, pets of the painter's family and himself, No. 129, "Dog," attached to whom there is this pleasant anecdote: "Whenever he spoke crossly to his wife, a remarkably sweet-tempered woman, he would write a note of repentance, and sign it with the name of his dog, 'Fox,' and address it to his Margaret's pet spaniel 'Tristram.' Fox would take the note in his mouth, and duly deliver it to Tristram. Margaret would then answer: 'My own dear Fox,—You are always loving and good, and I am a naughty little female ever to worry you as I too often do; so we will kiss, and say no more about it. Your own affectionate Tris.'" Surely, it repays the trouble of wading through twenty inefficient volumes to get one such beautiful anecdote as this, so fraught with love, repentance, and affection.

Few works are more thoroughly interesting, especially to the artistic mind, than those wherein he developed the mode of thinking and manner of handling of some Venetian, Flemish, or Dutch master—as for example this No. 160,

"Landscape and Figures after Teniers," not a copy, but a very fine translation, wherein the refined qualities of Gainsborough are added to the best of Teniers.

In the commencement of 1778 began the memorable trial of Warren Hastings. Induced, no doubt, to hear his two friends Burke and Sheridan, Gainsborough was allured both to see and hear. Sitting with his back to an open window, he fancied he felt something inconceivably cold touch his neck; on returning home he told his wife and niece; on looking at his neck they found a mark which was harder to the touch than the surrounding parts. His wife became alarmed and sent for Dr. Heberden and the celebrated John Hunter, who both declared it was nothing more than a mere swelling of the glands. It turned out, however, after, to be a wen that grew internally and obstructed the passages. This was in February 7. Towards the close of July Gainsborough became rapidly worse. The quarrel between Sir Joshua and him had never been thoroughly healed, and, with the prescient knowledge with which death frequently warns his foredoomed victims, the dying painter bethought him, amidst his "thick-coming fancies," that he had not quite behaved to the great President with the amenity that should best become him; his natural strong affections drove false pride out from his loving heart, which yearned once more to hear the old familiar voice of his friend. He, therefore, wrote the following affecting letter, which was afterwards discovered, almost illegible, amongst Sir Joshua's papers, and on the back of it, in his own handwriting,

"Gainsborough
when dying."

DEAR SIR JOSHUA,—I am just to write what I fear you will not read after lying in a dying state for six months. The extreme affection, which I am informed by a friend which Sir Joshua has expressed induces me to beg a last favor, which is to come once under my roof and look at my things. My Woodman you never saw. If what I ask now is not disagreeable to your feelings, that I may have the honor to speak to you. I can from a sincere heart say that I always admired and sincerely loved Sir Joshua Reynolds.

THO. GAINSBOROUGH.

It is needless to observe that Sir Joshua, sadly though gladly, went, and bowed down his deaf head to catch the loved accents of his tremulous dying brother artist. With the ruling passion strong in death, Gainsborough exclaims, "We are all going to heaven, and Vandyke is of the company." A few days after, at two o'clock on the 2nd of August, Gainsborough lay dead, having reached the age of sixty-one: and now lies in Kew Churchyard.

All contemporaneous authorities agree that he was an eminently handsome person, tall and well-proportioned. He was generous, impulsive, and sympathetic; not over even-tempered, but possessing a fund of good nature that out-balanced and outweighed all minor disqualities; soon angry, soon appeased; and, moreover, his faults punished himself more than they injured others.

"Take him for all in all," he appears to have been a most loveable man.

We will now proceed to take the other pictures *seriatim*:—
No. 115. "Landscape," by the Rev. J. Thompson. It would be difficult to conceive from this picture alone why or how this gentleman should have obtained so much reputation as to be thought of sufficient importance to be hung in the British Institution.

The three examples of Morland, Nos. 118, 122, and 126, are also utterly inefficient, even as moderate specimens of his power, thought, or execution.

Did Mr. Uwins ever paint a worse picture than No. 120? We have never seen one.

No. 143, by Romney, is so far interesting as being a portrait of that syco-phantic worshipper of the painter and conqueror of Byron's patience, William Hayley, author of the "Triumphs of Temper."

What an amazing piece of secure power is No. 168, by Sir Joshua, of Mr. Weddell, painted in the 66th year of the President's life. We can imagine how John Jackson, R.A., would have worshipped this work.

TALK OF THE STUDIOS.

A DEPUTATION, consisting for the most part of clergymen, waited this week upon Lord Granville, at the Privy Council Office, for the purpose of protesting against the opening of the South Kensington Museum on Sunday.

A return to an order of the House of Lords, dated the 9th of June, 1859, for a "Copy of the Correspondence between the Trustees of the National Gallery and the Council of the Society for the Encouragement of Arts, Manufactures, and Commerce, with reference to the opening of the Vernon and Turner Galleries of Pictures at South Kensington on an evening, and also for copies of all letters and memorials on the same subject which may have been received by the said trustees up to the date of their making the returns now moved for," was made on Saturday. On the 14th of April the Society of Arts in the Adelphi appealed to the Trustees of the National Gallery for the opening of the Vernon and Turner collections, now transferred to the Museum at South Kensington, in the evening, as the Sheepshanks collection already is. This appeal was backed by sundry working men's institutes and associations in London and the provinces. On the 17th of May Mr. Wornum, of the National Gallery, was ordered to reply that the pictures in question, being wholly distinct from the other collections in the Museum, and only temporarily deposited therein, would continue subject to the arrangements hitherto invariably observed at the National Gallery. From this decision of the trustees the Society of Arts resolved to appeal, as they had some doubts as to the authority with whom the final judgment might rest. This, however, appears to be determined by the Act 19th and 20th Victoria, cap. 29, to which the society has been referred.

On Monday last Mr. Cowper moved for an address for copies of all letters and memorials addressed to the Committee of Council on Education or the Trustees of the National Gallery with reference to the admission of the public in the evening to the Turner and Vernon Galleries of Pictures, and of the answers thereto. He thought it was of importance that the pictures in those galleries should be exhibited in such a way as would be most beneficial to the public. The Sheepshanks collection of pictures was placed in a room well adapted for exhibition by night as well as by day; but the Turner and Vernon collections were placed by the trustees of the National Gallery in rooms where no provision was made for their being seen at night. It was especially incumbent on that house, when a generous boon had been conferred on the public, to see that the public were insured the enjoyment of it to the fullest possible extent; and he contended that a picture gallery, to be really enjoyed by the public, must be accessible in the evenings. Large assemblies of people were regularly in the habit of visiting the Sheepshanks collection, which was open in the evening,—probably as many as 300,000 in the course of a year. On the other hand, the working population were almost entirely excluded from art-exhibitions, which were only open in the daytime. He believed one reason assigned on the part of the trustees of the National Gallery for not opening the Vernon and Turner Galleries in the evenings was that if they did so they would also be obliged to open the National Gallery itself in the evenings. He thought that was a reason why all three should be open in the evenings. He did not believe, in the present state of science, the slightest risk could arise from lighting the National Gallery with gas from the ceiling. The House had only to lift their eyes to the ceiling above them and see how easy it was to light a lofty and spacious apartment without any of the products of combustion entering into the room.

Such an arrangement, applied to the National Gallery and to the Turner and Vernon Galleries, would, no doubt, involve some additional expense, but he was sure the House would experience no difficulty in devoting a reasonable sum of money to secure to the public the benefit of a full access to them. It was an absolute mockery to say the public had the enjoyment of a gallery of pictures from which every one was excluded who could only get to see it in the evenings. He rather thought the trustees of the National Gallery had not fully considered this subject, or had done so with regard to some precedent, or they could not have continued the practical exclusion of the working classes of which he complained; and he hoped they would eventually be induced to take a more extended view of their duties in that respect. The motion was agreed to.

Baron Triqueti has executed two pieces of sculpture in ivory, which are now being exhibited by Messrs. Colnaghi. One represents Cleopatra, and the other Faun. They are both carved with much taste, and will repay a visit.

The War Department has lately made arrangements for forwarding photographic apparatus to every military station in the empire, for the purpose of taking views of coast lines, fortifications, &c., for transmission to head quarters.

In the late Mr. Jacob Bell's collection are many early specimens by Landseer, which are not left to the nation. It is expected these will come to the hammer.

On Tuesday last (being the anniversary of the deceased statesman's natal-day) the bronze statue of the late Sir Robert Peel, erected in George-square, Glasgow, was formally inaugurated by the Lord Provost, magistrates, town councillors, and members of Parliament for the city. This statue has been erected by public subscription, and is by Mr. John Mossman, a local sculptor of great merit. It represents the statesman in the act of addressing the House, and is of course in modern costume. The likeness is pronounced to be happy. The statue, which is 9 feet high, is placed upon a massive pedestal of Newry granite, upon which is inscribed: "Robert Peel, born July 5th, 1788; died July 2nd, 1850." After the inauguration a dinner was given at the Queen's Rooms.

To-day Messrs. Christie and Manson will offer for sale, amongst 184 lots, very many authentic and interesting works, the first 78 lots consisting of pictures, drawings, and sketches, by Edmund J. Niemann; but more especially to be observed are two three-quarter portraits, by Sir Joshua, one being the Countess of Essex, the other Henry Earl of Pembroke; a grand cartoon, by Overbeck; and also a remarkable sketch of Sir Edwin Landseer, by himself; together with genuine works by Dyce, J. Lindell (1852), T. S. Cooper, Wilkie, Collins, Leslie, Pyne, T. Earl, Müller, Anthony, Stothard, Hogarth, Howard, Etty, &c. &c. And on Monday they continue the sale by a further disposal of lots, making the whole collection consist of 319 examples. In all respects the sales are well worth the attention of the lounge, the connoisseur, and the purchaser.

On Saturday Messrs. Christie and Manson disposed of a small collection of pictures, late the property of Henry Pilkington, Esq., M.A., deceased. The most notable lots were the following: "Watching the Desert," by Cook and Armfield, 18 gs.; "The Farrier's Shop," by Geo. Murray, 17l. 5s.; "Barney, leave the girls alone," by J. F. Herring, sen., 49l. 7s. (This work is celebrated as containing a portrait of O'Connell.) Among some pictures belonging to a different property were the following: "A View in a Village," by M. Hobbema, 18l. 10s.; "Interior of the Holy Sepulchre," by J. B. Hyemans, 37l. 16s. 6d.; "The Sailor's Wife," by J. Israëls, 51l.; and "A Landscape," by J. W. Bilders, 43l.

Three additional rooms have just been opened to the public in the Louvre. They contain about 260 pictures of the German and Italian schools, and amongst them the copy of the "Last Supper," supposed to have been made by Leonardo da Vinci's pupils, under his superintendence.

A letter from the seat of war says: "One correspondent in company with Meissonier, the painter, was nearly sharing the same fate as the Munich artist retained to illustrate the victories of the Austrian army. The two friends in question, sick of sleeping on straw, determined to 'go to bed seriously' for one night at least, and obtained a carriage to carry them to a town; presently they were stopped by the Piedmontese guard, who wanted to see their passes, as they were on their way to the Austrian quarters. The coachman had very nearly taken them to Peschiera instead of to Desenzano. After having ridden some four leagues, they at last got to bed 'seriously' at one in the morning. Upon another occasion the same adventurers took a boat to visit the ruins of the house of Catullus, but found the Austrian bunting floating over it, and therefore deferred their poetic pilgrimage."

Don Jose de Madrazo, the painter, who recently died at Madrid, has left a magnificent collection of pictures of all schools, seven hundred in number, and large collections of original drawings, many of them very old and curious. These collections are the result of sixty years' study and labour; and their value is enhanced by a most carefully prepared catalogue. The house in which the artist lived is a complete museum, and it is hoped that so fine a collection will not be dispersed.

MUSIC AND MUSICIANS.

THE LOVELY AND GUSHING MELODIES with which "I Puritani" abounds, will ever keep the popularity of the opera above the waterfalls, despite the insufferably stupid "immortal verse" to which such music is wedded. Its introduction on Saturday at the Royal Italian Opera, Covent Garden, was chiefly remarkable for the appearance of Madame Penco as *Elvira*, and Sig. Gardoni in the character of *Arturo*, hitherto personated so successfully by Grisi and Mario. Every note of Bellini in "Puritani" is patent to opera goers as household words, and as intelligible. Of the plot, however, the reverse is the case, and to explain it with clearness baffles the keenest analysts of dramatic fiction. Not only is the libretto as paltry and absurd as one as ever was put together, but its violations of truth and character are palpable to an English audience through being better acquainted with the real nature of the subject than Count Pepoli, its avowed author. If the cast on Saturday did not come up to the standard of that in days gone by, it was a very close approximation. Madame Penco delivered the music with perceptive art, and a voice that exhibited no signs of fatigue or want of power at any moment of the evening. Though a mistress of ornament, she was not lavish of it, but threw her energies into the legitimate notes of the written music. There might perhaps have been a little nervous restraint on the organ at starting, a prudent feeling of the way; but it eventually vanished, and she gave full swing to her powers. Both in the animated divisions of "Son vergin vezzosa" and the sadder and more touching strains of "Qui la voce" Madame Penco was alike felicitous, and we were pleased that the audience applauded her the most energetically in those parts where taste, tone, and feeling were paramount. The *Arturo* of Sig. Gardoni was smooth, mellifluous, elegant, and chivalric. His echo of *Elvira's* Ophelia-like love song, "A una fonte," and the concluding duet, were highly finished specimens of vocal acting. The well-known "A te o cara," regarded as the gem of the opera, although not re-demanded as is usually the case, was never-

theless admirably sung. Ronconi's *Georgio*, in an histrionic point of view, was a finished performance, but the rôle of *Riccardo*, the Puritan Colonel, seemed less adapted for Sig. Graziani than other characters of the more modern Italian school. He was, however, in excellent voice, and with Ronconi became so successful in the obstreperous duet, "Suoni la tromba," as to gain an encore. Polonini, as *Valton*—the equivalent for Lord Walter Walter, the Puritan Governor-General—was careful and painstaking, and Madame Tagliafico's *Henrietta of France* creditable. The audience—among whom were Her Majesty, Prince Albert, the Prince of Wales, the King of the Belgians, and other distinguished persons—were seemingly pleased, and positively encouraging throughout.

There appears to be a peculiar fragrance attachable to the Saturday concerts at Sydenham, seeing that they are invariably well patronised. Whether the names of Madame Clara Novello and Mr. Sims Reeves were of themselves sufficient on the 2nd inst. to draw 5,148 persons irrespective of the programme, is a question scarcely worth entering into. One thing is quite certain, the vocalists came in for a very liberal share of approbation, although the pieces essayed were not of themselves so captivating as many might imagine. A song from Costa's serenata, "Oh! the joy of truly loving," won for Mr. Reeves an unmistakable encore; and, although the enthusiasm of the listeners generally was not sufficient to warrant a reappearance in "When wilt thou be my bride," the cause may justly be referred to the commonplace character of the song rather than to any defect in its interpretation. The instrumental portion of the entertainment comprised the scherzo from Mendelssohn's "Otteto" (op. 20), arranged for the orchestra by the composer, Meyerbeer's flambeau march, Beethoven's No. 4 symphony, and Meyerbeer's overture to "Struensee." With the latter the public are probably less familiar than with the other pieces enumerated, and we would therefore freshen the fact that "Struensee" is not an opera, but a play with choruses and incidental music, after the manner of Beethoven's "Egmont." The subject of the piece is the unhappy fate of Matilda, Queen of Denmark, the sister of George III. of England, and of Count Struensee, who perished on the scaffold in consequence of being a suspected lover. To understand fully the design of Meyerbeer's overture, it is necessary to be acquainted with the drama to which this is the prologue: but even without this knowledge the music portrays a dark and gloomy story ending in a tragical catastrophe. The whole movement is based on a Lutheran chorale in D flat; the solemn theme is kept up amidst many sudden changes of measure and very unexpected modulations. Though difficult and complicated in the highest degree, a coherent design pervades it, and many of its details, at first seemingly obscure, are brought out with extraordinary force and clearness as the mind and ear become acquainted with the composition. Of Beethoven in B flat we had occasion to speak in our last impression, so that further notice is not now called for. The Crystal Palace band, under the direction of Herr Manna, acquitted themselves in the performance of the above as heretofore.

Miss Eleanor Armstrong, a rising vocalist, gave her announced concert on the 30th ult., at the Hanover-square Rooms. A strong array of voice and string was engaged in order to keep the interest in the evening's entertainment from subsiding. The programme exhibited no lack of variety; some of the pieces, however, have of late been so much worn that the appetite for them has in a great measure lost its relish. "Batti, batti," and "The lonely harp," sung by the *beneficiaire*, the former accompanied by Herr Lidel (violinello), and the latter by Herr Oberthür (harp), may be cited among the pieces that evoked a large measure of enthusiasm. A solo (violin) by M. Remenyi, the chief court violinist, met with the most deserved marks of approval. Mr. Frank Mori, who claims Miss Armstrong as his pupil, was elected to the post of conductor, and discharged the duties thereof with great tact and ability.

On Thursday Madame Lemmens Sherrington's vocal *matinée musicale*, at Willis's Rooms, proved, in every sense of the word, a satisfactory one. The principal artistes were Miss Lascelles, Herr Reichardt, Signori Cimino and Solieri, and Mr. Santley. Madame Sherrington sang the "Ombre légère" from "Le Pardon de Ploërmel" in her usual exquisite manner; in fact, she has almost "appropriated" the air, for we hear no one else attempt it. A vocal concert, however good, would fall on the ear if unrelieved by a little instrumentation. In this instance Mr. Benedict came to the rescue, and played a pianoforte solo in a manner that gave an additional relish to the vocalists that he accompanied.

On Friday, the 1st inst., Mlle. Sedletzke gave her *matinée* at Willis's Rooms, and it was very well attended. The chief instrumental attractions consisted of the performances of Herr Oberthür, on the harp; Herr Louis Reis, on the violin; Herr Hausman, on the violinello; Mr. Lazarus, on the clarinet; and Mr. Osborn, on the pianoforte. The *beneficiaire* herself sang in the quartet, "Oh, notte suave," with Mlle. Corelli, Sig. Corsi, and Mr. Allan Irving, and "Tacea la notte," from the "Trovatore." Mme. Catherine Hayes rendered beautifully her favourite scena in the "Prophète," "Ab, mon fils," and a pretty ballad by Wallia.

To the lovers of Spanish melodies and the national music of Spain a treat was afforded on Friday evening at St. James's Hall. Mme. de Lozano, Señor Don I. F. Gongora, and Signor Belart, in this special portion of the entertainment, were more than usually felicitous. In order to diversify the programme, the Brouil family, Mme. Weiss, Herr Otto Spindler, and others, contributed respectively a quota. Herr David, in a violin solo by Ariot, "Souvenir de Bellini," created no very marked sensation, simply because half of it was nearly inaudible. Extreme pianissimos may be a triumph of art, but we much prefer hearing the sound that follows the friction of bow and string, so as to ascertain as far as possible its rank and quality.

Among the pianoforte players who take in London on their world-wide way is Herr Derffel, who gave a *matinée musicale* on Saturday at Willis's Rooms. In order to give strength to his bill he enlisted the names of Miss Dolby, Herr Joachim, and Sig. Piatti. Herr Derffel, in a sonata, B flat, by Beethoven (op. 23), convinced the unbiassed listener that the rendering of the solo betrayed a deeply studied acquaintance with its author. A trio for violin, violinello, and pianoforte, in which the two before-named instrumentals took part, was admirably worked out; the concert-giver in a third instance demonstrated a brilliant finger and an impassioned style. Miss Dolby's vocalisms were heartily welcomed. A ballad entitled "Pharaoh," by Johannes Hager, another composed expressly for her by Dr. Duggan, "Many a time and oft," and Haydn's "Spirit Song," were among the most noticeable features. From the reception given to the pianist in question, we have little doubt but he will favour us with another call.

Rarely do we come in contact with a musical entertainment given by an individual on so extensive and liberal a scale as that which characterises Mr. Benedict's annual morning one—instance that of Monday at St. James's Hall. There was a complete orchestra with a chorus. Of principals we counted something beyond a quarter of a hundred; some of these were artists of the highest standing, both in the vocal and instrumental branches of the art. Without adverting to the items forming the programme *seriatim*, we feel bound just to touch the salient points. Taking Mr. Benedict's overture to "The Crusaders," and his "Triumphal March," which formed the Alpha and Omega of the bill of particulars, there were no less than thirty pieces set down for interpretation. Strange as it may appear, there was not one composition bearing a native name among

the whole, so that it might be regarded as an Italian opera concert. Whether this departure from the original plan for which Mr. Benedict has earned so much repute is fraught with a large amount of wisdom time alone must determine. A selection from Rossini's "Stabat Mater" brought the peculiar vocal attributes of Madame Catherine Hayes and Mlle. Artot into full exercise. "Quis est homo," assigned to these sensitive artistes, was a rich specimen of duo singing in the school of art to which it belongs. The "Cujus animam" and "Pro peccatis," entrusted to Signors Ludovico Graziani and Badiali, were not devoid of merit; but, sing who will, it is impossible to reconcile the mind to these fragmentary representations of a great whole. In another portion of the programme, which contained "selections from Verdi's operas," Signor Mongini effected an encore for "La Donna è mobile," why, we could hardly understand, excepting that violent pulmonary outbursts are beginning to be understood as great vocal achievements. The well-known scena and Miserere from "Trovatore" introduced Mlle. Sarolta and Signor Graziani, who, though aided by a good band and chorus, gave but a slight notion of what Verdi intended by it. Mlle. Guarducci, a most accomplished artist when her singing and acting are combined, is not pre-eminently popular in the concert-room; of this the aria "Se Romeo," from "I Capuletti e Montecchi," was proof sufficient. A cavatina from "Semiramide," "Bel raggio," proved decidedly successful as far as Miss Anna Whitty is concerned. This young lady is full of promise; she has a rich soprano voice, an admirable mode of expression, and executes the most rapid and intricate passages with seemingly little effort, and, above all, with great tonal exactitude. Mlle. Victoire Balfe, announced as "her first appearance at a public concert," sang "The last rose of summer," and was successful in obtaining an encore. The reason of this is clear; the audience had had nearly three hours of foreign music, and being chiefly English people, the first three bars of that well-known strain came like a messenger of mercy. But the most decided vocal triumph was won by Mlle. Artot in the "Non più mesta"—as brilliant a specimen of florid vocalisation as it is possible to imagine. A boisterous recall ensued, but the singer was discreet enough to decline a repetition. Among the instrumentalists Herr Joachim shone conspicuously. Spohr's concerto—we beg pardon, "dramatic scena"—for the violin has become somewhat familiar to the admirers of Herr Joachim. It is a racy work, and the instrumentation evinces the genius of the composer. Crowded as it is with difficulties of almost every shape and hue, Herr Joachim triumphed over all with a purity of tone, vigour of style, delicacy of execution, and mastery ease. Miss Arabella Goddard and Leopold de Meyer, in a concertante duet for two pianofortes, excited a more than ordinary amount of enthusiasm by the execution of a composition beyond the reach of our capabilities. Here we must pause, although there were many points worthy of remark, but which our want of space precludes. The rooms were crowded with a fashionable and attentive auditory.

Miss Elizabeth Philp's Tuesday morning concert at the Hanover-square Rooms was admirably attended. The programme wore a somewhat fresher aspect than the generality of those issued within the last week or two. It was also tastefully arranged. When it is stated that Mlles. Finoli, Artot, Miss Dolby, and a long string of celebrities took part in the performance, sufficient evidence is adduced of its character. The *beneficiaire* took part with Miss Dolby in a native duet, "It was the time of roses;" she also essayed a song bearing also her own name as composer, "Oh, moonlight! deep and tender." These compositions claimed considerable attention, and were received with strong manifestations of approval. A song by Miss Dolby, "The soul and the sea," placed both the melody and the singer in a favourable point of view. Mlle. Artot proved a great "card." Herr Engel, M. Wieniawski, and Mr. Benedict contributed materially to the interest of the meeting by their solos and accompaniments.

The Royal Italian Opera Concert on Wednesday, at the Crystal Palace, was remarkable for nothing in particular. In the programme were many excellent pieces, but as a whole they created but little enthusiasm. Sig. Mario gained an encore for "Good bye, sweetheart." We opine that this must have been a personal compliment, for the execution of the song was by no means worthy an artist of Sig. Mario's rank and fame. The overtures were "Semiramide" and "Fra Diavolo," played to perfection.

Mr. Van Praag's programme for Wednesday, at St. James's Hall, was crowded with vocal and instrumental celebrities, who tendered their services to Mr. Van Praag in token of their esteem. As far as the performance of the various pieces went, there is no need for a word to be said, as everything was received with evident satisfaction by a very large and intellectual auditory.

CONCERTS DURING THE ENSUING WEEK.

MON. Mr. Howard Glover's Grand Morning Concert. Drury Lane Theatre.
 Fanny Rubin's (the little pianiste) Morning Concert. 46, Eaton-square. 3.
 Philharmonic Society's Sixth Concert. Hanover-square Rooms. 8.
 TUES. Royal Academy of Music. Concert. Hanover-square Rooms. 2.
 WED. Crystal Palace Concert. Afternoon.
 Mr. H. Holmes's Third Pianoforte Concert. Hanover-square Rooms. 2.
 Grand Concert under the direction of Mr. Hullah. St. Martin's Hall. 8.

MUSICAL AND DRAMATIC GOSSIP.

THE PROCEEDINGS AT THE HALF-YEARLY MEETING of the Crystal Palace Company, held last week (Mr. Farquhar in the chair), betokened a return of prosperity to that admirable but hitherto unremunerative undertaking. Judging both from the report and what we hear, we expect that the dividend to be declared in December will at least equal that of last year, which was about 8½ per cent. upon the market price of shares; and when we remember that the possession of a share also includes the right of free entrance into the palace on Sunday, we are at a loss to account for the low prices at which they are still quoted. The chairman stated that it was expected that the Handel Festival would bring a net balance of 12,000*l.* or 13,000*l.* to the company. This exceeds our former estimate, and we hope that it may be realised. Upon the motion of the chairman, the number of directors constituting the board was reduced from twelve to ten; but upon the proposition to re-elect the three retiring directors, Messrs. Anderson, Ionides, and Ogilvie, some opposition arose, and a strong feeling became apparent among the shareholders in favour of electing three new men. The result was, that a poll was asked and fixed for the 14th, 15th, and 16th of July, to elect three directors, and a severe struggle may be anticipated. The three new men put forward are Messrs. W. J. Etches, Jas. Nasmyth, and F. B. Garty. All these gentlemen may be safely recommended to the suffrages of the shareholders. Mr. Etches is the largest holder of shares in the company, not less than 5,000 being registered in his name. He is well known in Derby, where he resides, for his wealth, industry, and business ability. Of Mr. Nasmyth it is sufficient to state that he is the Nasmyth of Patricroft, the inventor of the steam-hammer, and one of the first machinists of the age. Mr. Garty belongs to the medical profession, and resides at Brixton. His business capacities have been already well tested when he served upon the committee of inquiry appointed by the shareholders to investigate the affairs of the company. We believe that the election of these gentlemen will be highly beneficial to the company.

The decision of the Vice-Chancellor in the case of Gye v. Graziani and Smith will have surprised no one who has taken the trouble to become acquainted with the facts. The effect is that Mr. Smith or (failing him) Graziani is to pay all the costs and all the damages. The latter cannot be less than the whole salary of Sig. Debassini for the season—an expense to which Mr. Gye was driven by Graziani's refusal to perform his contract. Altogether it may be estimated that the cost of this little freak to Messrs. Smith and Graziani will not be less than some three thousand pounds. We say that no one can feel surprised at this, because it has been obvious from the first that the conduct of neither Mr. Smith nor Graziani was defensible. There can be no doubt that the latter never contemplated breaking his contract to Mr. Gye until he found that he could make twenty pounds a-week more by singing for Mr. Smith; and the plea about the arrears of salary was, as the Vice-Chancellor treated it, nothing but a very poor excuse, so poor as not to hide for a moment the real character of the transaction. For Mr. Smith's share in the transaction we can only account upon the supposition that he is really incapable of distinguishing between what is right and what is wrong in such matters. The management of Italian opera is new to him, and he is perhaps not accustomed to that rivalry and jealousy with which managers regard the contracts which they make with these rare singing birds. Perhaps Mr. Smith thought he was doing a very sharp thing when he persuaded Graziani to desert Covent Garden, and take his place in the rival ranks; and we dare say that he even regarded it as a fair reprisal for the raids of the attractive Mr. Harris, who (he alleged) had hovered about Drury-lane with a view to the seduction of the ballet. Not so, however, the Vice Chancellor. He has pronounced that the promises and contracts of singers are made not to be broken; and Mr. Smith will have to rue the day when he tempted Sig. Graziani to break his faith with his employer. Among other curious episodes in this *cause célèbre*, certainly not the least amusing is the telegraphic communication sent by Mr. Smith to quiet the apprehensions of Graziani, who had been somewhat ruffled by the proceedings of Gye and Harris. It is distinguished if not by Attic polish at least by Spartan brevity. Thus it ran:

Toutes sont des mensonges. Je suis votre ami juré. J'ai consulté les meilleurs avocats; d'ailleurs toutes les conséquences resteront avec moi. J'écarterai Verges ce soir. Harris et Gye peuvent aller au diable; je vous assure Mapleson n'a rien montré à Harris. SMITH, London.

One hardly knows which to admire most, the beauty of the French or the ingenuity of the argument.

A question has been asked by the *Builder*, "Shall the Polytechnic Institution sink?" We reply, Certainly, if it will not pay its expenses. It has never been a very thriving business from the first, and there is no pretence for attributing to it anything of a public character. That it has been the means of diffusing a vast amount of useful instruction, mingled with amusement, among the masses, we should be among the last to deny; and so far as its management has been concerned, everything may be said in its favour. It is obvious, however, that such an establishment, to prosper, must be self-supporting. If it cannot be made that, we are sorry to hear it; but we cannot alter the fact.

The last meeting of the Catch Club for the season was held at the Thatched House, St. James's, on Tuesday night. Mr. Thomas H. Hall occupied the chair. There were also present the Earl of Wilton, the Earl of Normanton, the Hon. A. Macdonald, Colonel Hawkins, Colonel Hough, Mr. Alderman Rose, Captain Bruce, Mr. S. Cartwright, Mr. D. Clarke, &c. The professional attendants were Messrs. Francis, Benson, Goss, Turle, Machin, Foster, Cummings, M. Smith, Spencer, Walmisley, Whitehouse, Thomas, Young, and O. Bradbury (secretary).

The *Northern Daily Whig*, announcing some readings by Mr. Carleton, the novelist, says: "This distinguished Irish novelist will give the first of his readings in the Music Hall, Belfast, on the evening of Monday next. We can add nothing to what we have already said as to his merits. His works are in the hands of everybody. The British Government has ratified, as is well known, the verdict of his multitudinous admirers, and he now stands *facile princeps* of Irish humourists and delineators of national characteristics. In this new and untried field on which, on Monday, he makes his *début*, we hope to see him surrounded by all to whom Irish genius is dear, who esteem his productions as thoroughly illustrative of 'the green isle' and its people, and who feel that his writings are all 'rich and racy of the soil.'

It is stated in *Galignani* that "Mme. Guy-Stephan, the opera dancer, accepted in December, 1856, an engagement to give, between the 15th January and the 15th March, 1857, twenty-two performances at the Theatre del Principe, at Madrid; and, as she was in want of a male dancer to figure with her in her ballets, she and her husband engaged one named Paul to go to Madrid to dance with her. It was agreed that he should have 125*fr.* for each of the twenty-two representations, and he consented to accompany Mme. Guy-Stephan in the event of her subsequently accepting engagements in the provinces. The two went to Madrid, and appeared eight times at the Theatre del Principe. The manager, who was in embarrassed circumstances, then stopped payment, and the theatre was shut up. Mme. Guy-Stephan afterwards accepted provincial engagements; but, instead of taking Paul with her, engaged another dancer, named Marente. Some time after, she having returned to Paris, Paul, who had only been paid for the eight performances he had given, claimed 1,750*fr.* for the fourteen others he had been engaged to give; but she said that it was not she who was responsible for the payment, but the manager at Madrid. He brought an action against her and her husband before the Tribunal of Commerce, and they were condemned to pay the whole of his claim. They appealed to the Imperial Court on the ground that it was the manager who owed the money, but the court confirmed the judgment.

SCIENCE AND INVENTIONS.

MEETINGS OF THE SOCIETIES.

GEOLOGICAL SOCIETY.—On June 22 (adjourned meeting).—Sir C. Lyell, V.P. in the chair. The following communications were read: 1. Further Observations on the Ossiferous Caves near Palermo." By Dr. Falconer, F.R.S., V.P.G.S. Dr. Falconer first adverted to his communication, read on the 4th of May, before his collections had arrived in England. In the present paper he submitted, with more detail, the materials on which his first statements were founded. Dr. Falconer described the physical geography of that portion of the northern coast of Sicily in which the ossiferous caves abound, namely between Termini on the east and Trapani on the west. Along the Bay of Palermo, and again at Carini, the hippurite limestone presents inland vertical cliffs, from the base of which stretch slightly inclined plains of pliocene deposits, usually about 1½ miles broad, towards the sea. The majority of fossil shells in these tertiary beds belong to recent species. At the base of those inland cliffs, but sometimes 50 feet above the level of the plain, and upwards of 200 feet above the sea, the ossiferous caves occur. One of the best known of these is the Grotto di Santo Ciro, in the Monte Grifone, about two miles from Palermo. This cave has been often described. Like many others, it contains a thick mass of bone-breccia on its floor, extending also beyond its mouth and overlying the pliocene beds outside, where great blocks of limestone are mixed with the

superficial soil. The bones from this cave had long been known, and were formerly thought to be those of giants. Some years since bones were here excavated for exportation; and M. Christol at Marseilles was surprised to recognise the vast majority of remains of two species of hippopotami amongst bones brought there, and counted about 300 astragali. Besides the Hippopotamus, remains of Elephas also occur. Prof. Ferrara suggested that the latter were due to Carthaginian elephants, and the former to the animals imported by the Saracens for sport. The Government of Palermo having ordered a correct survey of this cave and its contents, it was found that beneath the bone-breccia was a marine bed, with shells, and continuous with the external tertiary deposits. The wall of the cave to the height of eight feet from the floor had been thickly bored by Pholades; for the space of 10 feet higher the side was smooth; and still higher up it was cancellar or eroded. Above the breccia were blocks of limestone, covered by earthy soil, in which bones of hippopotami, with a few of those of Bos and Cervus, light and fragile, not fossilised as in the breccia, occurred plentifully. In his late visit to the San Ciro Cave, Dr. Falconer collected (besides the Hippopotamus) remains of Elephas antiquus, Bos, Cervus, Sus, Ursus, Canis, and a large Felis, some of which indicated a pliocene age. Another cave, the Grotto di Maccagnone, about twenty-four miles to the west of Palermo, was lately the especial subject of the author's research, whose attention was directed to it by J. Morrison, Esq. In its form it differs from that of San Ciro, being much wider. Its sides show no Pholad markings nor polished surfaces, as far as they are yet bared. It has a reddish or ochreous stalagmitic crust covering the interior. It agrees with the San Ciro Cave in its situation at nearly the same elevation above the sea and above the tertiary plain; and in its enormous mass of bone-breccia and great accumulation of limestone-boulders covered by the humate soil with loose bones. The floor had already been dug over for bones. Beneath this (as shown by the section which Dr. Falconer made at the mouth of the cave) was the usual ochreous loamy earth (called "cave-earth,") with huge blocks of blue limestone, which impeded the operations of search; then a reddish-grey, mottled, spongy loam, cemented with stalagmite, occurring in thick patches, and called "cinere impastata" by the peasants. This covers bone-breccia resembling that of San Ciro, and, like it, full of bones of hippopotami. The remains of a large Felis, two extinct species of deer, and of Elephas antiquus were met with also. The last is characteristic of the other pliocene caves of Europe. Coprolites of a large hyæna occur in ochreous loam; and especially in a recess on the face of the cliff near the cave's mouth. A patch of the "cinere impastata" was found under the superficial earthy floor of the cave at one spot near the inner wall. The author next described some remarkable conditions in the roof of the cave. About half-way in from the mouth, and at 10 feet above the floor, a large mass of breccia was observed, denuded partly of the stalagmitic covering, and composed of a reddish-grey argillaceous matrix, cemented by a calcareous paste, containing fragments of limestone, entire land shells of large size finely preserved, splinters of bone, teeth of ruminants, and of the genus Equus, together with comminuted fragments of shells, bits of carbon, specks of argillaceous matter resembling burnt clay, together with fragments of shaped siliceous objects of different tints, varying from the milky or smoky colour of calcadony to that of jaspery hornstone. The brecciated matrix was firmly cemented to the roof, and for the most part covered over with a coat of stalagmite. In the S.E. expansion of the cavern, near the smaller aperture, a considerable quantity of coprolites of hyæna was found similarly situated in an ochreous calcareous matrix, adhering to the roof, mingled with some bits of carbon, but without shells or bone-splinters. On the back part of the cavern, where the roof shelves towards the floor, thick masses of reddish calcareous matrix were found attached to the roof, and completely covered over by a crust of ochreous stalagmite. It contained numerous fragments of the siliceous objects, mixed with bone-splinters and bits of carbon. In fact, all round the cavern, wherever the stalagmitic crust on the roof was broken through, more or less of the same appearances were presented. In some parts the matrix closely resembled the characters of the "cinere impastata," with a larger admixture of calcareous paste. With regard to the fragments of the siliceous objects, the great majority of them present definite forms, namely, long, narrow, and thin; having invariably a smooth conchoidal surface below, and above, a longitudinal ridge bevelled off right and left, or a concave facet replacing the ridge; in the latter case presenting three facets on the upper side. The author is of opinion that they closely resemble, in every detail of form, obsidian knives from Mexico, and flint knives from Stonehenge, Arabia, and elsewhere, and that they appear to have been formed by the disintegration, as films, of the long angles of prismatic blocks of stone. These fragments occur intimately intermixed with the bone-splinters, shells, &c., in the roof-breccia, in very considerable abundance; amorphous fragments of flint are comparatively rare, and no pebbles or blocks occur either within or without the cave. But similar reddish flint, or chert, is found in the hippurite limestone near Termini. In regard to the theory of the various conditions observed in the Maccagnone Cave, the author considers that it has undergone several changes of level, and that the accumulation of bone-breccia below and outside is referable to a period when the cave was scarcely above the level of the sea. Dr. Falconer points out the significance of the fact, that although coprolites of hyæna were so abundant against the roof and outside, none, or but very few, of the bones of hyæna were observed in the interior. He remarked also on the absence of the remains of small mammalia, such as rodents. He inferred that the cave, in its present form, and with its present floor, had not been tenanted by these animals. The vast number of these hippopotami implied that the physical condition of the country must have been very different at no very distant period from what obtains now. He considered that all deposits above the bone-breccia had been accumulated up to the roof by materials washed in from above through numerous crevices or flues in the limestone, and that the uppermost layer, consisting of the breccia of shells, bone-splinters, siliceous objects, burnt clay, bits of charcoal, and coprolites of hyæna, had been cemented to the roof by stalagmitic infiltration. The entire condition of the large fragile Helices proved that the effect had been produced by tranquil agency of water, as distinct from any tumultuous action. There was nothing to indicate that the different objects in the roof-breccia were other than of contemporaneous origin. Subsequently a great physical alteration in the contour, altering the flow of superficial water, and of the subterranean springs, changed all the conditions previously existing, and emptied out the whole of the loose incoherent contents, leaving only the portions agglutinated to the roof. The wreck of these ejecta was visible in the patches of "cinere impastata," containing fossil bones, below the mouth of the cavern. That a long period must have operated in the extinction of the hyæna, cave-lion, and other fossil species, is certain; but no index remains for its measurement. The author would call the careful attention of cautious geologists to the inferences—that the Maccagnone Cave was filled up to the roof within the human period, so that a thick layer of bone-splinters, teeth, land-shells, coprolites of hyæna, and human objects was agglutinated to the roof by the infiltration of water holding lime in solution; that subsequently and within the human period, such a great amount of change took place in the physical configuration of the district as to have caused the cave to be washed out and emptied of its contents, excepting the floor-breccia, and the patches of material cemented to the roof and since coated with additional stalagmite.—2. Mr. Pres-

which gave in a few words the results of the examination of the bone-cave at Brixham in Devonshire. The cave has been traced along three large galleries, meeting or intersecting one another at right angles. Numerous bones of *Rhinoceros tichorhinus*, *Bos*, *Equus*, *Cervus tarandus*, *Ursus spelæus*, and *Hyæna* have been found; and several flint-implements have been met with in the cave-earth and gravel beneath. One in particular was met with immediately beneath a fine antler of a reindeer and a bone of the cave-bear, which were imbedded in the superficial stalagmite in the middle of the cave.—3. "Observations on a Flint-implement recently discovered in a bed of gravel at Saint-Acheul, near Amiens." By John Wickham Flower, Esq. (Communicated by Joseph Prestwich, Esq., F.G.S.) The gravel capping a slight elevation of the chalk at St. Acheul is composed of water worn chalk flints, and is about ten feet thick; above it is a thin band of sand, surmounted by sandy beds (3 feet 6 in.) and brick-earth (11 feet 9 in.). In this gravel the remains of elephant, horse, and deer have been found, with land and fresh-water shells of recent species. From the gravel Mr. Flower dug out a flint-implement, shaped like a spear-head, at about eighteen inches from the face of the pit, and sixteen feet from the surface of the ground. Mr. Flower in this communication pointed out evidences to prove that this and many other similar flint-implements obtained from the same gravel were really the result of human manufacture, at a time previous to the deposition of the gravel in its present place. Mr. Flower's visit to St. Acheul was made in company with Messrs. Prestwich, Godwin-Austen, and Mylne, with a view to verify the discoveries made respecting the occurrence of flint-implements in the gravels and peat of the Somme Valley by M. Boucher de Perthes, of Amiens.—A large collection of osseous remains and flint-objects from the Grotto di Maccagnone, and others from San Ciro, were exhibited; also specimens of flint-objects from Brixham Cave, the gravel of Amiens, &c., and a series of flint-implements from Arabia, North America, Mexico, &c.

ZOOLOGICAL SOCIETY.—On Tuesday, June 28, Dr. Gray, Vice-Pres., in the chair, Dr. George Bennett, F.Z.S., of Sydney, New South Wales, made several communications to the society, on subjects connected with the natural history of Australia. 1st. On the habits of the Ornithorhynchus, particularly as observed in a state of captivity. 2ndly. On the habits of the long-tailed Belidius, in a state of nature and captivity. This paper was illustrated by the exhibition of a living specimen of the animal, lately presented by Dr. Bennett to the society. 3rdly. Notes on Australian Cuckoos. 4thly. On the fish *Glyptodon biscellatus*, of Cuvier, as kept in aquaria in New South Wales. 5thly. Notes on Sharks, particularly on two enormous specimens of *Carcharias leucas*, captured in Port Jackson. 5thly. Notes on the range of some species of *Nautilus*, on the native mode of capture, and the use made of them as an article of food. The species of *Nautilus* referred to were *N. pompilius*, *N. macromphalus*, and *N. umbilicatus*. *N. macromphalus* was stated to be captured in wicker baskets, like lobster pots, on the Isle of Pines, the pots being baited with boiled spring lobsters (*Palinurus*). M. Schlagintweit exhibited some heads of a species of sheep (*Ovis aries*?) obtained in Thibet, with the two horns consolidated together, and which he regarded as having probably given rise to the idea of a unicorn existing in that country. Mr. Gould exhibited specimens of, and made remarks upon the new paradise bird (*Senioperna Wallacii*) recently discovered by Mr. Wallace on the island of Batchian, and also exhibited a drawing of the nest and eggs of *Sittella chrysoptera* of New South Wales. Mr. Woodward exhibited and described some new species of molluscs collected by Captain Speke, during his late expedition in Eastern Africa. Dr. Gray exhibited and described a new species of volute (*Scapha Maria-Emma*), and a new salamander from China, forming a second species of the genus *Cynops*. A series of drawings of Australian Nudibranchiate Mollusca, by Mr. G. F. Angas, were exhibited to the society by Dr. Bennett. Papers were also read, by Mr. Slater, on a collection of birds from Vancouver's Island; by Mr. F. Moore, on the Asiatic species of silk-producing moths, with descriptions of new species; by Dr. Baird, on a new recent Entomotraca, from Nagpoor; and by Captain Speke, on the habits of some mammals as observed by him in the Somali country. The Secretary exhibited an egg of the Apteryx, laid in the Society's gardens. Dr. Bennett exhibited an egg of the mooruk (*Casuaris B-nnetii*), in a more perfect state than the specimens hitherto received. Mr. S. Stevens exhibited two splendid new butterflies lately discovered by Mr. Wallace in Batchian.

CHEMICAL SOCIETY.—On June 16, Professor Brodie, Pres., in the chair, Dr. Williamson read a paper "On Gas Analysis." He explained his original instrument, by the use of which all calculations for changes of pressure and temperature were rendered unnecessary. He had now so far elaborated his apparatus as to allow of the absorption of the gas by liquid reagents, and of its measurement at two considerably removed pressures.—Professor Brodie read a paper "On the Combination of Potassium with Carbonic Oxide." At one stage of the process the absorptive action was sufficiently intense to sustain a column of twenty inches of mercury. The resulting compound had a composition represented by the formula KCO. Mr. J. J. Griffin described a new gas-burner, by means of which he was able to melt several ounces of copper or cast iron in ten minutes.

ROYAL BOTANIC SOCIETY.—On Wednesday afternoon the last exhibition of the society for the season was attended by perhaps the largest and most fashionable assembly ever collected together in the beautiful gardens in the Regent's Park. The remarkable fineness of the weather had, no doubt, something to do with this, and perhaps other causes contributed to the result. At any rate, we believe that the fine sward and pleasant retreats of the gardens were never frequented by such multitudes of visitors, and surely never held such beauty, such comeliness, and such taste and costliness of costume before. Among the more distinguished visitors were the Prince Consort, the Duchess of Cambridge, the Princess Mary, the Duchess of Mecklenburg-Strelitz, the Count of Flanders, and a great many members of the nobility. The following prizes were awarded: Extra Gold Medal: Mr. Whitbread, gardener to Mr. Colyer, Dartford, Kent, for 16 stove and greenhouse plants; Mr. Gedney, gardener to the Rev. W. Ellis, Hoddesdon, for 20 exotic orchids. Large Gold Medal: Mr. W. May, gardener to Mr. Josiah Spode, for 16 stove and greenhouse plants; Mr. Bullen, gardener to Mr. J. Butler, Woolwich, for 20 exotic orchids. Medium Gold Medal: Mr. B. Peed, gardener to Mr. T. Tredwell, St. John's Lodge, for 16 stove and greenhouse plants; Mr. W. Cutbush, nurseryman, Barnet, for 12 stove and greenhouse plants; Mr. Green, gardener to Sir E. Antrobus, Cheam, for 10 stove and greenhouse plants; Mr. Woolley, nurseryman, Cheshunt, for 16 exotic orchids; Mr. Carson, gardener to Mr. F. G. Farmer, Nonsuch Park, for 12 exotic orchids. Gold Medal: Messrs. Fraser, nurserymen, Leyton, Essex, for 12 stove and greenhouse plants; Mr. T. Page, gardener to Mr. W. Leaf, Park-hill, Streatham, for 10 stove and greenhouse plants; Mr. Cutbush, nurseryman, for 10 Cape heaths; Mr. B. Peed, gardener to Mr. T. Tredwell, St. John's Lodge, for 8 Cape heaths; Messrs. Veitch and Son, nurserymen, for 20 variegated plants; Mr. O. Rhodes, gardener to Mr. J. Philpott, Stamford-hill, for 12 exotic orchids; Mr. Turner, nurseryman, Slough, for 12 pelargoniums; Mr. T. Bailey, gardener to Mr. T. T. Drake, Shardeloes, for 10 pelargoniums; Mr. J. Shrimpton, gardener to Mr. A. J. Doratt, Putney, for 10 pelargoniums; Mr. Turnbull, gardener to the Duke of Marlborough, Blenheim, for collection of fruit. Large Silver Gilt Medal: Mr. Rhodes, gardener to Mr. J. Philpott, Stamford-hill, for 16 stove and greenhouse plants; Mr. Baxindine, gardener to Mr. A. Smalepiece, Guildford,

for 10 stove and greenhouse plants; Mr. H. Chilton, gardener to Mrs. Smith, Ashted House, for 6 stove and greenhouse plants; Messrs. Jackson and Son, for 20 variegated plants; Mr. W. May, gardener to Mr. Josiah Spode, for 6 exotic orchids; Mr. Dubridge, gardener to Mr. J. Foster, Stamford-hill, for 6 fuchsias; Mr. T. Windsor, nurseryman, Hampstead, for 12 pelargoniums; Mr. Gaines, nurseryman, Battersea, for 6 pelargoniums (large size); Mr. T. Windsor, Hampstead, for 6 scarlet pelargoniums; Mr. T. Dawson, gardener to Earl Cowper, Peshanger, for collection of fruit; Mr. Drewitt, gardener to Mrs. Cubitt, Denbies, Dorking, for 3 dishes of grapes. Large Silver Medal: Mr. O. Rhodes, gardener to Mr. J. Philpott, Stamford-hill, for 8 Cape heaths; Mr. Green, gardener to Sir E. Antrobus, Cheam, for 6 Cape heaths; Mr. T. Page, gardener to Mr. W. Leaf, for 6 exotic orchids; Mr. Turner, nurseryman, for 6 fancy pelargoniums; Mr. Shrimpton, gardener to Mr. A. J. Doratt, for 6 fancy pelargoniums; Mr. C. Turner, Slough, for 6 pelargoniums, 1857 or 1858; Mr. Thomas, gardener to Mr. J. Baxendale, Wheatstone, for collection of fruit; Mr. Davies, gardener to Mr. J. Dixon, Astle-park, Congleton, for 14 pine-apples; Mr. Standish, nurseryman, Bagshot, Surrey, for vines in pots; Mr. Alderson, market-gardener, for vines in pots. Silver Gilt Medal: Mr. J. Floud, gardener to Mr. Fothergill, Abernant House, Aberdare, for 4 pine-apples; Mr. Alderson, market-gardener, South Lambeth, for vines in pots; Mr. Standish, Bagshot, for vines in pots; Mr. Allport, gardener to Mr. H. Ackroyd, Duddington Park, for 3 dishes of grapes; Mr. Young, gardener to Viscount Barrington, Beckett Hall, for 1 dish of Hamburg grapes; Mr. Allport, for 1 dish of black prunes; Mr. Ingram, gardener to Mr. J. J. Bland, for 1 dish of muscats; Mr. Thompson, Dalkeith, for 1 dish of grapes (any kind); Mr. Miller, gardener to Sir W. Smith, Eardiston Hall, for 4 dishes of peaches and nectarines. Before dismissing this *ſtæ*, we must say one word about the absurd arrangements (if they can be so called) for the distribution of refreshments. Two little tables, placed on the grounds, are set apart for the receipt of money, and no one can procure an ice or glass of lemonade without undergoing a struggle for a ticket such as might daunt the boldest. Under the favours of a July sun this is no light matter, and we saw hundreds gasping under the effects of the weather and the scramble, who anathematised the absurdity of the arrangements and the want of foresight on the part of the directors in no measured terms. Surely this can be mended.

SURREY ARCHEOLOGICAL SOCIETY.—The sixth annual general meeting of this society was held at Richmond on Tuesday last, under the presidency of the Right Hon. Lord Abinger, who occupied the chair. After the reception of the annual report of the council, interesting papers were read on the parish register and the antiquities of Richmond, &c., &c. The meeting then adjourned to the parish church of Richmond to inspect various ancient monuments, upon which remarks were offered by the Rev. W. Bashall, M.A. At three o'clock the audience proceeded to the local museum, opened at the lecture-hall of the Cavalry College, to view an excellent collection of antiquities and works of art; the band of the Surrey Militia being in attendance.

LITERARY NEWS.

A meeting of the Cambridge University Commissioners was held at 6, Adelphi-terrace, on Friday, the 1st inst. The Commissioners present were the Right Hon. Lord Stanley, M.P., the Rev. Dr. Vaughan, and Mr. Horatio Waddington.

It is announced that a complete edition of the poetical works of Leigh Hunt will shortly be published.

It is probable (says the *Scotsman*) that the Edinburgh banquet to Lord Brougham will take place about the third week in October. It is not unlikely that Lord Chancellor Campbell will be present.

The proprietors of a new cheap magazine offer a premium of 10*l*. for the best conundrum sent in. The conundrums, successful or otherwise, are to be printed in an eight-page supplement, so the upshot is that a large collection of conundrums will be got at a very cheap rate.

The *Builder* states that the Prince Consort is about to present the nucleus of a library to the camp at Aldershot; and, beyond that, is about to erect there an edifice to contain it and serve as a reading-room. Capt. Fowke, by the Prince's direction, has prepared the drawings, for the execution of which tenders are about to be invited from a limited number of leading builders.

The *Publishers' Circular*, summing up the publishing trade for the past six months, says: "The half-year terminating with June 30 presents a good result, so far as regards literature, comparing with the same period of any former year either the actual gross number of publications, or their general character; a glance over the present and eleven preceding numbers will serve to prove this. The total number of new books, new editions, and works reissued at a lower price during the half-year, amounts to 2,430."

Messrs. Harst and Blackett announce for publication during July: "Realities of Paris Life," by the author of "Flemish Interiors," in 3 vols., with illustrations; "Female Influence," by Lady Charlotte Pepps, in 2 vols.; "Helen Lindsay, or the Trial of Faith," by a Clergyman's Daughter, in 2 vols.; "Raised to the Peerage," by Mrs. Octavius Owen, in 3 vols.

A new and complete edition of the works of the Rev. John MacLaurin, in 2 vols. crown 8vo., will shortly be published by Mr. MacLaren, of Edinburgh. Dr. Gould will superintend and revise the work; and a life of the author, by his son-in-law, Dr. Gillies, will be given.

The Rev. John Griffiths, one of the delegates of the Oxford Press, has undertaken to prepare a revision of the late Dr. Bliss's edition of "Wood's Athenæ Oxonienses" (4 vols. 8vo. 1816-20, Lackington). Dr. Bliss left his own interleaved copy, with many corrections and additions, to the Bodleian Library, and this will form the basis to prepare the new edition from, towards which the learned delegate solicits to be favoured with suggestions and notices of any errors.

The *Publishers' Circular* says: "It is worthy of note that the retirement of our veteran friend Thomas Brown, Esq., from business, after a connection of nearly seventy years with the house of Longman and Co., has called forth an unanimous address from the assistants, testifying the respect they entertain for him and their sincere wishes for his health and happiness."

Speaking of the recent obnoxious duty upon books imposed by the Canadians, the *Publishers' Circular* says: "Canadian journals, that were loud in their outcry against the new import duty of 10 per cent. on English books, take the opposite course and defend it when we object to it from our own point of view instead of from theirs. It seems they grasp at the advantages offered by international piracy on both sides the Atlantic, and wish to pay neither import duty or copyright tax. Our grievance is a clear and distinct one: we complain that the Canadians obtain a suspension of the prohibition against foreign reprints of copyright books upon the undertaking to collect a tax of 12½ per cent., for the benefit of English authors, upon such reprints as they import—that this is only partially collected, and rarely produces anything for the benefit of the proprietor of the copyright—and that a few years after they impose an import duty of 10 per cent. on books, from which they specially exempt American reprints, under the pretext that they already pay a tax, thus withdrawing even the slight

protection that English editions have hitherto possessed in the colony over American. If it was right that the Canadians should import U.S. reprints of our books, they certainly should levy the tax they undertook to do for the benefit of the author or proprietor on all reprints, whether in book or magazine form, and remit the same free of all deduction to those whose due it is; and then, if it becomes necessary to impose a duty on books for purposes of their own revenue, it should as certainly apply to American reprints as well as the English originals, otherwise three-fourths of the value of the stipulation under which they have the privilege of importing reprints is ingeniously withdrawn from us."

A correspondent calls attention to the fact that the Milton autograph, being the receipt to his publisher for an instalment of the purchase-money for "Paradise Lost" (sold at the Dawson Turner sale), was bought for transmission to Philadelphia for 45*l*. This correspondent asks, very naturally, what were the British Museum authorities about to let such an opportunity slip? To this we can give no satisfactory answer. The British Museum already possesses the original contract for the sale of the copyright, and that made it doubly the duty of its representatives to secure this receipt at any reasonable price. We certainly do not regard the price paid as at all an unreasonable one, and, with our correspondent, we regret that the autograph was not secured for our national collection.

On Tuesday afternoon, the sixth annual meeting of the patrons and friends of Queen's College for Female Education was held in the large hall of the College, Lord Ebury in the chair. The report stated that there was a great improvement in some important matters since the years 1857 and 1858. In the former year they were oppressed with a heavy building debt, which had been since removed. They had now only their ordinary expenditure to meet, and the Council believed the revenue would fully enable them to do that. They wished, however, to raise a reserve fund that they might fall back upon in cases of depression, and they hoped the condition of the college would, before long, warrant the Council in appropriating a certain portion of the funds for that purpose. The Dean of Canterbury, Professor Browne, of King's College, and the chairman, addressed the meeting before it separated.

The distribution of prizes to the students of Owen's College was held yesterday in the common hall of the college. Mr. S. Fletcher presided. There were also present the Lord Bishop of Manchester, Dr. Maude, Esq., Professor Greenwood, principal of the college, Professors Scott, Christie, Williamson, Roscoe, &c., and a large attendance of visitors. Principal Greenwood in his report, stated that the total number of students last session was 93; for this session it has been 147. The progress of the college was in every respect satisfactory. The prizes were distributed, and various addresses delivered.

The report read by the Secretary on behalf of the Council of the Society of Arts, at the Eighth Annual Conference between the representatives of the Institutions in Union and the Council held on Tuesday, the 28th ultimo, stated that, in connection with last year's examination, four of the successful candidates have since obtained Government appointments on nominations placed at the disposal of the Council by Lord Derby. The system of examinations, carried out last year having been found to work well, had been again adopted this year. The awards of certificates and prizes have been already published in the Society's Journal. This year there has been a large increase in the number of candidates examined at the final examination—480 against 288 last year; and this year there are fifty-four local boards in operation, against forty last year. The number of candidates who attended the previous examinations this year was 641, of whom 544 were returned by the local boards as qualified for the final examination, but only 480 attended it, and of these 368 obtained certificates, whilst 112 were unsuccessful. These are the facts from which the Council deduces satisfactory evidence of the working of the system. A table showing the occupation of the 368 successful candidates is very interesting: 113 were general clerks, 13 law clerks, 18 engineers, 16 warehousemen, 12 of no occupation, and the rest were distributed among 104 distinct avocations. The reports of the various examiners mention a marked improvement in the general average of all the branches.

The following notice, dated June 27, has been issued by the Postmaster-General: "On the 1st of July next, and thenceforward, the combined British and foreign rate of postage upon letters forwarded via Belgium, to Prussia, or via Belgium and Prussia, to the following countries, viz., Austria, Hamburg, Bremen, Lubeck, Bavaria, Saxony, Wurtemberg, Mecklenburg-Strelitz, Oldenburg, Luxemburg, and Brunswick, will be reduced to sixpence per half-ounce letter, provided such postage be paid in advance. Letters upon which the postage is not prepaid will be charged at the rate of 8*d*. per half-ounce letter, as at present. Registered letters: On and from the same date, the registration fee upon registered letters addressed to any of the above-mentioned countries will be reduced from 9*d*. to 6*d*. each. No alteration will take place in the rate of postage chargeable upon letters addressed to Hanover, Baden, Mecklenburg-Schwerin, or the countries which are included in the postal district of the Principality of Tours and Taxis, viz., Frankfurt-on-the-Maine, Grand Duchy of Hesse, Hesse (Electoral), Hesse Homburg, Nassau, Reuss, Saxe Coburg Gotha, Saxe Meiningen, Saxe Weimar Eisenach, Hohenzollern, and Schwartzburg."

The following minute has been recently passed by the Committee of Council on Education: My Lords proceed to revise the minutes which have been passed in the Science and Art Department for the encouragement of scientific instruction among the industrial classes of this country who have already received primary education. I. All former minutes relating to science or trade schools, and scientific class-instruction, except those referring to navigation, public lectures, and the training of teachers (as hereafter appended), are hereby cancelled, and the following regulations are substituted in their place. II. The Science and Art Department will hereafter assist the industrial classes of this country in supplying themselves with instruction in the rudiments of—1. Practical and descriptive geometry, with mechanical and machine drawing, and building construction; 2. Physics; 3. Chemistry; 4. Geology and mineralogy (applied to mining); 5. Natural History—by augmentation grants in aid of salary to competent teachers, and by payments and prizes on successful results, and grants for apparatus, &c. III. Any school or science class, either existing or about to be established, and duly approved by the Science and Art Department, may apply, through its managers, for a certificated teacher, or for the certification of any teacher, in any one or more of the above-named branches of science. IV. Examinations for certificates of three grades of competency to teach any of the above-named sciences will be held annually by the Department, in the last week of November, in the metropolis, as follows: Nos. 1, 2, and 5, at South Kensington; No. 3, at the Royal College of Chemistry, Oxford-street; No. 4, at the School of Mines, Jermyn-street. V. Annual grants, in augmentation of salaries of teachers so certified to teach in any of the above-mentioned sciences, will be given as follows: For the first grade of competency, 20*l*.; for the second grade, 15*l*.; for the third grade, 10*l*. Any teacher holding a certificate of competency to give primary instruction will receive, from the Science and Art Department, a sum equal to the augmentation grant which has been attached to such certificate, in addition to the grants above-mentioned. VI. Such grants will only be made while the teacher is giving instruction in a school

or science class for the industrial classes, approved by the Department. VII. The Department will require that suitable premises shall be found and maintained at the cost of the locality where the school or class is held; that the names of ten students shall be entered whose fees for half a year shall have been paid in advance; and that the local managers shall guarantee, for the support of the schools and teachers, from fees or local funds, a sum at least equal to the grants so long as they shall be paid. If at any time neither fees of pupils nor local funds cover the requisite amount, it must be inferred that there is no demand for instruction in the above-named sciences, in that locality, which the Government is justified in aiding; and the assistance of the Department will be withdrawn. VIII. Every school or class having a certificated teacher will be inspected and examined once a year by the Department, and Queen's prizes of an honorary kind will be awarded to successful students. IX. Payments will be made to the teacher on each first class Queen's prize obtained by the student, 3*l*.; on each second class, 2*l*.; and on each third class, 1*l*. X. A grant towards the purchase of apparatus, fittings, diagrams, &c., of 50 per cent. on the cost of them, will continue to be afforded to schools and classes in mechanics' and similar institutions.

One of the first steps taken by Count Cavour, in his character of Liberator of Italy, has been to gag the press. We are informed that the *Armonia* of Turin has been suspended by an order of Count Cavour, for publishing an article headed "Let us put an end to the horrors of Perugia."

Prince Metternich has left three volumes of notes, made by himself, upon the chief public events which occurred in his time. These memoranda when published can scarcely fail to be a most important and interesting contribution to modern history.

Our American journalistic cousins still retain their pre-eminence in personality. It is fortunate perhaps for the author of the following paragraph that he is not a member of some English cliques, for his fine method of dealing with the personal peculiarities of his associates might have been pronounced to be "fatal to the well-being of the club and intolerable in the society of gentlemen." The author referred to is the New York correspondent of the *Springfield Republican*, and thus he enlightens his readers respecting the characteristics of prominent literary people: "Emerson looks like a refined farmer, meditative and quiet. Longfellow like a good-natured beef-eater. Holmes like a ready-to-laugh little body, wishing only to be 'as funny as he can.' Everett seems only the graceful gentleman, who has been handsome. Beecher a ruddy, rollicking boy. Whittier the most retiring of Quakers. And thus I might name others. Not one of these gentlemen can be called handsome, unless we except Beecher, who might be a deal handsomer. Mrs. Sigourney, the grandmother of American 'female' literature, in her prime (if we may believe her portrait) was quite handsome. Katherine Beecher is homely. Mrs. Beecher Stowe so ordinary in looks that she has been taken for Mrs. Stowe's 'Biddy.' Mrs. E. F. Elliot looks like a washwoman. Margaret Fuller was plain. Charlotte Cushman has a face as marked as Daniel Webster's, and quite as strong. So has Elizabeth Blackwell. Harriet Hosmer looks like a man. Mrs. Oakes Smith is considered handsome. Mrs. Julia Ward Howe has been a New York belle. Frances O. Osgood had a lovely womanly face, Amelia F. Welby was almost beautiful. Sarah J. Hale, in her young days, quite lovely, unless her picture fibs. The Davidson sisters, as well as their gifted mother, possessed beauty. If we cross the ocean we find Mme. de Staël was a fright; but Hannah More was handsome; Elizabeth Fry glorious; Letitia Landon, pretty; Mrs. Hemans wondrously lovely; Mary Howitt fair and matronly; Mrs. Norton regally beautiful; Elizabeth Barrett Browning in physique is angular, and though she has magnificent eyes, her face is suggestive of a tombstone. Charlotte Brontë had a look in her eyes better than all beauty of features. But if we look at British men of first-class craniums—Shakspeare and Milton were handsome; Dr. Johnson was a monster of ugliness; so were Goldsmith and Pope; Addison was tolerably handsome; and Coleridge, Shelley, Byron, Moore, Campbell, Burns, all were uncommonly so. Sir Walter Scott looked very ordinary in spite of his fine head. Macaulay is homely. Bulwer never hideous, although a dandy. Charles Dickens is called handsome, but covered with jewellery he can but look like a simpleton."

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